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Sir Joseph Duveen buys "Pinkie" by Sir Thomas Lawrence for highest price in sale, \$400,000. His total purchases aggregates over \$1,000,000

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Persian Ceramics in Philadelphia Exhibition

Many Pieces Illustrating All of the Major Styles of Faience From IXth to XIVth Centuries Are Included in Great Group

By ERNST KÜHNEL

The American part in the increasing international interest in Oriental art has become so preponderant in the last two decades that every large exhibition of valuable Oriental objects in America commands the attention of European specialists. Those who came from Europe expressly to see the Loan Exhibitions of Persian Art in Philadelphia, in the Pennsylvania Museum, and in the Fine Arts Building of the Sesquicentennial Exposition, have not been disappointed in their hope that the fatigues of the long journey would be compensated by a series of quite new impressions and some really important results.

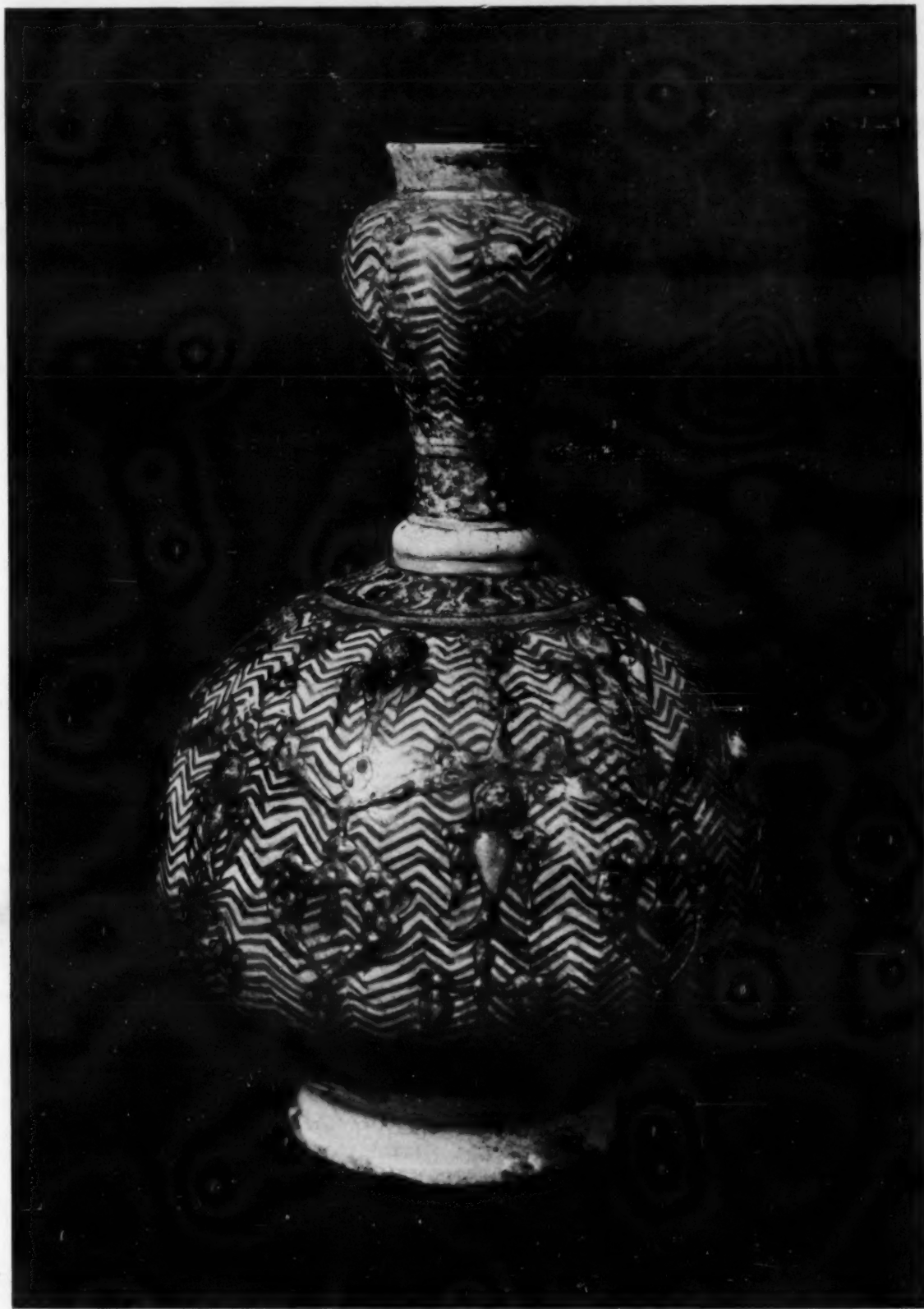
An astonishing number of interesting objects demonstrating very clearly the fertile activity of Persian craftsmanship in the glorious centuries of their dominance of the Muhammedan culture have been brought together in an extremely short time by the zeal, endeavor and enthusiasm of Arthur Upham Pope, and we have to express our thanks for such superb work to him as well as to Mr. Alexander Bower, Director of the Fine Arts Department of the Sesquicentennial Exposition, and Mr. Horace Jayne of the Pennsylvania Museum who aided in numerous ways the proper exhibition of these treasures. It is regrettable that the whole collection could not have been from the start concentrated in one building so that the material could have been systematically arranged.* The division between the Fine Arts building and the Pennsylvania Museum prevents the general public from getting an adequate idea of the imposing range and variety of the Persian arts. But to the connoisseur this is of little or no importance.

The carpets, owing to Mr. Pope's special competence in this field, are of primary importance. They constitute a representative series of characteristic pieces including many rare examples. The textiles, thanks to the fact that the Kelekian collection is shown in its entirety with carefully selected additions of important pieces from other sources, give the best possible survey of the silk weaving of the Near East. And the collection of miniatures includes a great many fine, unpublished pages by Persian and Indian masters, some well-known, some less known, but all deserving special study. Two sculptures are among the great surprises of the exhibition: a marble relief of fighting animals, probably illustrating some fable, unusually naturalistic for the Sassanian period, lent by Brummer; and an imposing polychrome stucco figure of a soldier from Rhages, lent by Kelekian. The most important example of wood carving is a large box with pierced and inlaid designs touched with polychrome of the best period, the XVIth century, lent by Nazare Aga of Paris. There are a few fine bronzes with silver incrustation and the Art Institute of Chicago has sent a fine engraved ewer of the XIIth century with beautiful inscriptions and birds in medallions, probably made in Herat.

Of equal importance with these other types of art is the faience. There are a great many pieces illustrating all the major periods and styles. Mr. Pope has included some examples of the Mesopotamian wares, and quite properly for technically and artistically they are closely related to the true Persian faience. Thus there are various types of the so-called Samara ware; a number of different kinds of Raqqa and some important examples of the type that has recently been christened Resaffa on the ground that this type has been excavated

* Editor's Note—The two exhibits with only a few omissions have now fortunately been combined at the Pennsylvania Museum.

(Continued on page 2)



DOUBLE GOURD-SHAPED BOTTLE OF FINE PASTE, FORMERLY IN THE ENGEL GROS COLLECTION. RHAGES, XIIth-XIIIth CENTURY.

Shown in the Exhibition of Persian Art at Philadelphia.—Courtesy of Parish-Watson.

SOCIETE ANONYME'S EXCITING SHOW

Cross breeding of the Carnegie International with the Société Anonyme might be good for the eugenics of art. But if we were forced to choose, we should take our chance in finding greater permanent satisfactions with an abstraction by Juan Gris or a torso by Pevsner than with the Pittsburgh normalcies. The exhibition at the Brooklyn Museum has been carefully arranged so that one commences with the familiar Americans and gradually penetrates to inner chambers where the abstract reigns supreme in glowing color, singing metal, fragile glass—and fragments of macaroni. Numbering 307 items, of which the majority are abstract, the show as a whole offers certain visual difficulties. Despite our earnest efforts, the constructivists, the suprematists, the exponents of the Interieurs Mécaniques and Interieurs Métaphysiques—even the clarificationists of Holland—began after a certain time to blend into a huge kaleidoscope, shift-

(Continued on page 3)

Rare Examples in Benguiat Sale of Rugs and Carpets

A view of the advance proof of the catalog of the Benguiat rug collection to be sold at the American Art Association on December 3 and 4 reveals a series of eighty rugs which give a comprehensive survey of the finest types of rugs woven in the great period of Persian art. Perhaps the most remarkable specimen in the collection is the royal Persian animal rug of the XVth or early XVIth century which comes from the Henry G. Marquand collection. This rug has been described by John M. Mumford as being "as near perfection as the woolen carpet the East has come or ever will come." On the dark green ground is a close profusion of moss-green creepers, each detail arranged in orderly symmetry. In the centre a cusped pendant oval medallion in Isfahan rose-crimson displays delicate interwoven vine traceries, and the whole

(Continued on page 5)

VALENTINER ON THE DETROIT HOLBEIN

DETROIT.—The recent purchase by the Detroit Institute of Arts, of a portrait by the great Hans Holbein, the XVIth century master who was the virtual founder of the English school of portrait painting, gives the Detroit Museum the distinction of being the third public museum in America to own a painting by this master.

"Portraits by Holbein have long been in great demand in this country by private collectors," Dr. W. R. Valentiner, director of the Detroit Institute of Arts said in an interview in the *Detroit News*, "but the high prices they bring has made them practically prohibitive for museums. The Holbein owned by the Metropolitan Museum in New York was the gift of Benjamin Altman and that owned by the Toledo Museum was the gift of E. D. Libbey. It was only through the generosity of these wealthy men that these museums were able to

(Continued on page 2)

French Moderns Exhibited at Reinhardt's

Cézanne, Matisse, Derain, Pascin, Laurencin, Utrillo and Van Dongen Are Among Artists Represented

Among the important galleries in New York, Reinhardt's is the most recent public convert to the cause of modern art. A start was made last year, but the present exhibition is, we believe, the first general show of an important group of modern painters which the gallery has held.

The same judgment which has characterized the selection by these galleries of works of older schools is evident in the present exhibition. And with it has been mixed an amount of daring in keeping with the spirit of modern men. It would not have been surprising if, in their opening exhibition, only works by men of long established reputations as leaders had been included. That would have been playing safe quite justifiably and the result might well have been splendid. As arranged, however, the show has an experimental flavor which does credit to both the courage and taste of the gallery's direction.

The leaders have not been neglected, however. Both Cézanne and Matisse are well represented, the former with a powerful landscape, solid and restrained. It was published in Wedderkop's *Paul Cézanne* (Leipzig, 1922) but our illustration is the first American publication of this important picture.

In the Reinhardt exhibition it hangs on the centre of one of the shorter walls, flanked by an early Matisse and a Utrillo. Quite easily it dominates the room, not through arrogance, but by reason of its assured finality. In it are gathered the strivings of other men; color, form, design, all are here in perfect balance. So simply is it painted, so little of the effort of creation is visible that the mastery of the work escapes the first glance. One is accustomed to appreciate achievement by the signs of labor and sometimes think more highly of a result because the difficulties of accomplishment have evidently been great. In this canvas the struggle for realization, often so visible even in Cézanne, is hidden. Instead there is a masterpiece done with apparent ease.

The Matisse, to the left of the Cézanne, is an early example. It is a small canvas of a subject long familiar but this time presented without boredom—Notre Dame from across the Seine. There is a fine play of color throughout the picture and the flat masses are splendidly patterned.

There are two Derains, one a characteristic landscape vigorously drawn in subdued browns and greens. The other is a hot, impressionistic sunset, totally unlike the accepted Derain and revealing a mastery of brilliant color.

Color, indeed, seems to be the dominant theme of the exhibition. The Laurencin, "Two Figures," has much more brilliance than the majority of her paintings. But with the color she has kept the feminine delicacy of form and color which makes her work delightful.

Utrillo is well represented by early and late canvases, the former somewhat suggestive of Vlaminck. There is an interesting flower piece by the latter.

Of the three Matisse canvases one has been mentioned. In addition to that there are a still-life and a pointillistic landscape, the latter fine in color.

The surprise of the exhibition we have saved for the last. For the first time

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FAIENCE DISH, RESAFFA, IXth CENTURY
Diameter 10½ inches
Courtesy of Parish-Watson



MUHAMMEDAN POTTERY BOWL, IXth
CENTURY—Diameter 14½ inches
In the V. Everitt Macy Collection

MODERN PAINTINGS AT REINHARDT'S

(Continued from page 1)

in a New York exhibition Pascin shows himself a master of oil. His drawings and watercolors have had fine quality but in the canvases which he has exhibited heretofore there has been an evident fumbling, a lack of surety. Forms were broken and disjointed. Always the canvases held promise of fine things once he had found himself.

Four of his most recent paintings are shown and in two of these he has arrived. Both are of reclining figures, "Model Reclining" and "Girl in Pink." Both are drawn with complete disregard of sentiment or idealization. As he saw them, so they are with neither exaggeration nor compliment. His approach is one of exact, disillusioned realism and he has become a fine painter. The canvases glow; delicate color flows through them. And here, perhaps, is the thing which was wanting before; the forms are organized into well established rhythms; throughout the pictures one leads easily into another.

Yet, with increasing suavity, Pascin has lost nothing of his keenness. Although he is no longer the small boy with a decorative instinct of his earlier drawings, he has preserved his complete detachment from the accepted standards of sentimental opinion. His line, as was Degas', is biting and cruel, but it is never blurred.

AMERICANA SHOWN AT LOS ANGELES

LOS ANGELES.—The main gallery at the Los Angeles Museum is now occupied by an American historical loan exhibition consisting of furniture, textiles, silver and metal ware, glassware, prints, paintings, and many other authentic objects used and enjoyed by other generations.

An item particularly interesting to California is the first stage coach used in this State, loaned by Capt. Banning of Wilmington. The most complete collection of colonial and early American paper money in existence is loaned by Dr. E. C. Bull of Pasadena. From the same source comes a remarkable collection of spectacles. A demonstration of spinning on an old spinning wheel will be given by Mrs. Swickard, who was reared on a southern cotton plantation and has taken prizes for her expertness in this art. She will demonstrate and lecture on Saturday and Sunday afternoons throughout November.

One gallery will be devoted entirely to colonial relics, a part of it to be furnished by the Colonial Dames. A charming child's room of early American furniture, dolls and toys will be shown, loaned by Miss Emery. Noah Webster's Chippendale chair and a King Charles chair which belonged to Nathaniel Hawthorne's grandfather, a costume worn by a lady when entertaining Lafayette at breakfast, are among other interesting exhibits which include a very complete collection of lighting fixtures from the Betty lamp of Plymouth homes to the fluid lighting of the 'sixties.

PERSIAN CERAMICS IN PHILADLPHIA

(Continued from page 1)

there; but these pieces are really a variant of Raqqa. Among the Raqqa pieces of special importance are a very early bowl with manganese glaze and lustre design, probably Xth century, from the collection of Mr. V. Everitt Macy; a beautiful dish with three figures in medallions in lustre on a white glaze, also lent by Mr. Macy; a large vase with great blue Kufic letters in relief on a white ground lent by Kouchakji, and a splendid series of the green glazed ware with black decorations owned by Mrs. Havemeyer and by Parish-Watson. These two collections are also especially rich in the "Resaffa" type with human or animal figures, or sometimes only plant motives, well drawn in dark blue or tomato red on a white ground, all dating from the XIIth to the XIVth centuries.

Some fine examples of the extremely rare Samanid pottery from Samarkand of the Xth century sent by Vignier of Paris are very surprising to the connoisseur. Evidently the Samarkand potters were anxious to imitate the Samara lustres but lacked the necessary technical knowledge so attempted to get the same effects with red, green and various shades of brown.

The series of strictly Persian ceramics begins with several wares still under the influence of Sassanian traditions. There is a plate of the Xth century with a conventionalized bird lent by Kelekian provisionally attributed by Hamadan; a set of bowls of the "Amol" type with animals in manganese and other strong colored glazes belong to Mr. Pope, and many pieces of the sgraffito ware commonly called Guebre of the Xth to XIIth centuries, varying greatly in artistic quality. Among the most imposing pieces are a large emerald-green bowl with the figure of a rhinoceros in large scale lent by Mr. Macy and a large yellow and brown bowl belonging to Parish-Watson with a figure of a sphinx.

The technical skill of the potters of this period is better illustrated by some splendid cups of transparent white pottery which evidently represent an attempt, and a quite successful attempt, to imitate the peculiar charm of Chinese Ting-yao. Another example of this repeated effort of the Persian potters to approximate the appearance of porcelain is the type of Rhages ware with a pierced design in the paste filled in with glaze which is, because it is pure glaze, translucent, a technical trick designated in Chinese ceramics as the "grain of rice" pattern. One fine example of this (a most beautiful bowl) belongs to Parish-Watson.

There were so many fine pieces of the "minai" style of Rhages, the polychrome type with designs evidently executed by miniature painters, in the Munich Exhibition of 1910, that the attention of the connoisseur is caught only by an exceptional piece in unusually good condition. One of the many exhibited by Parish-Watson with bands of horsemen and sphinx and rich Kufic writing is quite adequate to these requirements. A ewer with green enamel glaze and gold and red decorations belonging to Mrs. Samuel Davis is especially interesting because it is such a successful imitation of a bronze vessel.

Among the imposing pieces of Rhages lustre are two plates belonging to Mr.

VALENTINER ON THE DETROIT HOLBEIN

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possess them. These private collections have cost from \$100,000 to \$300,000.

"For this reason, I hardly dared to hope that the Detroit Institute of Arts would ever be able to own a Holbein. I knew that if we were ever fortunate enough to obtain one it would be by getting it at the source, before it had passed through many hands.

"Thus, when I was in Europe last summer and heard that a Holbein had been found in Paris, I wired for the dealer to bring it to Berlin. There it was passed upon by several experts, among whom were Prof. Paul Ganz, of the University of Bal, and Dr. Friedlander, of Berlin. There can be no doubt of the authenticity of the Detroit portrait, the existence of which has long been known through engravings. "The painting is of Sir Henry Guildford, equerry to Henry VIII, and most distinguished and popular knight.

"Guildford distinguished himself when he fought the Moors in Spain and was knighted when he was only 22 years old. The Detroit picture shows him with the order of the Knights of the Garter about his neck. He was an intellectual as well as a soldier and counted among his close personal friends men like Sir Thomas Moore, Cardinal Wolsey and Erasmus, with whom he carried on a brilliant correspondence."

Macy, one with blue ground and one with white, and a large bowl lent by Mrs. Havemeyer with a bearded man seated in the center of a large group of young people, perhaps the portrait of a poet or philosopher with his pupils. This is dated 607 A. H. (1210 A. D.). A less known style of Rhages is represented by Mr. Vladimir Simkhovitch's bowl with Pegasus in the center and a Cufic inscription around the outside of the rim, both in very delicate relief in black on ivory glaze. A bowl, lent by Mrs. Havemeyer, with a plastically drawn horseman in black on green, belongs to the same group.

The exhibition of four great Sultanabad turquoise jars together constitutes a real event. These have relief decoration of Kufic inscriptions offering felicitations to the owner, arabesques and tile designs. They are lent by Indjoudjian of Paris, De Motte, Kelekian and Kevorkian. And the outstanding piece in the entire ceramic collection is, of course, the great lapis jar belonging to Parish-Watson with five horizontal bands of high relief decoration representing musicians, running animals and polo players all very vigorously drawn.

A case of Safavid faience illustrates the last development of lustre decoration under Shah Abbas and the contemporary polychrome style is shown in a selection of typical examples of the so-called Kubachi ware.

A review of the ceramic collection would be incomplete without mentioning the painted decoration on the Persian pavilion, certainly one of the most attractive buildings in the Sesquicentennial Exposition, for these decorations, made under the supervision of Mr. Pope, copy very carefully and with excellent effect the Persian faience mosaic of the XVth century.

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**SOCIETE ANONYME
IN BROOKLYN**

(Continued from page 1)

ing from one colorful and entrancing pattern to another, until finally sensations of form and color became blurred. There is perhaps no way to remedy this condition save repeated visits to the Museum. Since the exhibition is so representative as to include even Iceland, and since there are a great variety of schools and theories to be studied, the number of canvases could not well be cut down without a distinct sacrifice.

The very fine showing of our own art revealed that America, dominated by the machine, and practical devotee of every detail of mechanical civilization, feels little desire to romanticize smooth metallic planes into the permanence of beauty. Many who several years ago were enthusiastic exponents of Cubism have abandoned it for an art in which beauty does not need to press through the prisms of an exacting geometry. A landscape by Marin, a tree by Georgia O'Keeffe, are both generic and individual. And in both is the subtly distilled emotion that comes from patiently fathoming the essence of the thing seen. It may be that we are wrong in our analysis, that America is still a laggard in modern art. But we do not believe this is true. The men in the vanguard of our modern movement do not turn from the abstract because they are isolated and provincial, but because they are more interested in beauty itself than in proving an artistic theorem.

However, we are devoting too much space to America. After all, the Brooklyn Exhibition has its chief importance as a survey of artistic credos with earnest and sincere exponents in every European country. The paintings by our own artists have had, for the most part, their critical evaluations. They have stood the test of several exhibitions. They are own own and we know them. It is the strangers in our midst that challenge attention, and judging only on the basis of sheer quantity there is no dodging of the present significance of the abstract movement in Europe. Even the dilettante may see that these men are tremendously sophisticated, tremendously in earnest. They can draw. They can paint. Technique is at their finger tips. Complete command of material is everywhere evident, perhaps rising to its most subtle expression in the abstractions of Juan Gris, the two compositions of Picasso, and Pevsner's head of a woman carved from glistening wood in planes that are like the taut wings of a flock of blackbirds flying high in the air. Gabo's "Construction for an Observatory," thin squares of glass delicately suspended in space, each unit in harmonious inter-relation, is a laboratory apparatus become lyrical. Pevsner's "Torso," done in thin sheets of metal, tells us the same things of the human body as the burnished planes of a perfectly articulated suit of early armor, expressing in every curve the fullness and symmetry of the form it no longer encloses. The firm compositions of Leger, Gleizes, Braque of the French group, Kesting, Kandinsky and Schwitters from Germany are less successful. Their solutions of abstract form become but the triumphant "Quod est demonstrandum" of one who has mastered a difficult problem in geometry. And the silver, black and white facets of a cube of Lissitzky, the Russian, is spaced in isolated sterility on its large background. David Kakabadze of Georgia, perhaps essaying less, achieves more. The forms of metal and glass which he places in studied spacings against smoothly wrought backgrounds achieve an intimate satisfaction of pattern. But in spite of moments of beauty and signifi-



"MADONNA OF THE HARBOR"

By C. W. HAWTHORNE

Bought by the Atlanta Art Association from the
Grand Central Galleries

cance in these purely abstract works, undoubtedly deeply significant of today and its preoccupations, they lead with a sad inevitability to the parallel tubes of macaroni and jade green feathers to which Picabia himself has yielded, or the worn blue fragment of jacket and pieces of fishing rod of our own Arthur Dove in his "Negro Goes Fishing."

There are certain artists in the European group who depart in greater or lesser degree from the abstract. One of the foremost of these is the German, Heinrich Campendonck, who still holds closely to him the immanent German mysticism dwelling in humble things. The fairy-tale maiden and the bucolic cow no less than the exquisitely painted foliage of the tree in his canvas "The Farm's Mysticism" reveal him as an outstanding figure. And there is an Italian, Dottori by name, and also a mystic, who has painted beautifully a landscape in which radiant light from the sky casts recurring rhythms of intense illumination upon the repeated forms of hills and pointed cypresses. Max Ernst, a fragile soul, translates the evanescent dreams of Redon into the newer abstractions. For the rest, we must be brief. There are two European naives, Suzanne Duchamp and Suzanne Phocas. The former, despite her humor, strains vainly after the child-like spirit. The latter, always painting with a beautiful quality, has sat too long at the feet of the douanier Rousseau. F. W. Seivert, of the German group, projects an amusingly stylized hod-carrier against the red and white of a brick wall with the skill of a Japanese master composing a pillar print. Servranck of Belgium produces a city of rhythmic steps and repeated arches, and Huzzar, a Hungarian, arranges flower pots in detached squares that build themselves into wholes. Among the less abstract sculptors, Gutfreund of Czechoslovakia does simplified figures of a certain peasant sturdiness that have an amusing note of satire and good humor.

But we grow long and the purpose of the Brooklyn Exhibition is to bring forth individual reaction and individual study. Think as one may about ultimate values, the Société Anonyme has brought to New York one of the most exciting exhibitions seen here for some time. A

**DEAN CORNWELL TO
AID BRANGWYN**

LONDON.—Dean Cornwell, well-known American illustrator, has been appointed to assist Frank Brangwyn, noted British artist, in the execution of a series of mural paintings for the king's robing-room in the House of Lords in London.

The murals will consist of ten paintings of various sizes and will adjoin the two large frescoes in water-glass by Maclise, "The Death of Nelson at Trafalgar" and "The Meeting of Blucher and Wellington After Waterloo."

trip to the Brooklyn Museum, despite the long subway jaunt, is immensely worth while. And if you do not like abstract art, there is Georgia O'Keeffe's beautiful maple tree, Stella's "Brooklyn Bridge," the Marin landscapes, a fine still-life by Dickinson, the "Chinese Music" of Arthur Dove, and a group of fine Zorachs, to mention only a few of the well selected American group.

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**EXHIBITIONS BY
GRAND CENTRAL**

The Grand Central Galleries have just finished a very important exhibition at Atlanta, Georgia, in the new High Museum of Art, where about thirty paintings and bronzes were sold, including the works of Emil Carlsen, Helen Turner, Douglass Parshall, George Wharton Edwards, H. Dudley Murphy, Edward Berge, Brenda Putnam, Sidney Dickinson, Charles W. Hawthorne, Albert Sterner, Grace Helen Talbot, Daniel Chester French, F. J. Waugh, John Costigan, Walter Ufer, and others.

This was by all odds the most successful exhibition held at Atlanta, both from the point of view of attendance and sales. Mr. Albert Sterner and Sidney Dickinson received several portrait commissions, and they have remained in Atlanta to complete these.

Last Saturday the galleries opened an important exhibition at Binghamton, New York, under the auspices of the Binghamton Society of Fine Arts. As in the case of Atlanta, two or three of the staff of the galleries and several of the leading painters and sculptors were present at the dinner inaugurating the exhibition. In Atlanta over 400 prominent Georgians attended the dinner, and great enthusiasm was shown in both cities.

The annual exhibition at Aurora, Ill., the little town of 38,000 near Chicago, which has established a world wide reputation as the greatest Art buying city per capita in the United States, opened November 16th, and continues until the 30th. Mr. Erwin S. Barrie, Director and Manager of the Galleries, and a number of the prominent painters and sculptors of the country made the trip to Aurora, and remained for two or three days.

**WILDENSTEIN SELLS
DEGAS PORTRAIT**

The double-portrait, "Uncle and Niece," by Edgar Degas, recently purchased in Venice by Josef Stransky of Wildenstein and Company, has just been sold by the galleries to a prominent western collector. This splendid Degas, comparable to the famous "Family Portrait" in the Louvre, was reproduced on the front page of THE ART NEWS of October 16th.

**SELIGMANN'S VISIT
GARDNER MUSEUM**

BOSTON.—René Seligmann and Germain Seligmann, of Paris, have recently been in Boston visiting the Gardner Museum. They will report on the museum and its contents to the Société Française d'Expansion at d'Exchange Artistique, the French art organization which devotes itself to the interchange of art ideas and ideals of different countries.

Messrs. Seligmann, heads of Jacques Seligmann and Company, are known to Americans as having been instrumental in bringing over to this country many of the world's famous masterpieces.

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BOSTON ART DESERT SAYS PROF. BARR

Boston is declared in substance by Professor Alfred H. Barr, of the Wellesley Fine Arts Department, to be a barren waste where once the Seven Arts flourished. Writing in the Harvard Crimson he says, "It is surprising, even shocking, to the stranger to find so little interest in modern pictures in Boston and Cambridge, places which have a deserved reputation as centers of alert cultivation of the Seven Arts. One may search in vain for the works of the foremost living painters in the Boston Museum, in Fenway Court, or in the Fogg. . . . It is even more astonishing that the great founders of the contemporary tradition—men who have been dead twenty years are equally neglected. It is impossible for an amateur to study in any of these great galleries a single painting by Cezanne, Van Gogh, Seurat, Gauguin, masters who are honored the world over—in London Paris, Berlin, in Italy, Russia, Scandinavia, in the Low Countries, in Chicago and New York and Cleveland—but not in Boston."



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"The books in this collection, with a few exceptions, are duplicates, and not all my duplicates by any means. I am selling two copies of Dr. Johnson's Dictionary, but I have four copies remaining. I am selling a Boswell's 'Life' but I have three copies left. . . . And so on. All are identified by my bookplate."

To be sold by his order Monday evening, November 29 at 8:15

SALES BY MR. F. A. CHAPMAN
AND MR. A. N. BADE

NATIONAL ACADEMY PRIZES ANNOUNCED

Awards of prizes for the Winter Exhibition, which will be held from Nov. 27 to Dec. 19 at the National Academy of Design, 215 West Fifty-seventh Street, have been announced. They are: Carnegie Prize, \$500, awarded to "Lake McArthur," painting by Carl Rungius, N. A., 96 Fifth Avenue.

Julia A. Shaw Memorial Prize, \$300, awarded to "Portrait of Ivan G. Olinsky, N. A.," sculpture by Evelyn B. Longman (Batchelder), N. A., Windsor, Conn.

Thomas R. Proctor Portrait Prize, \$200, awarded to "Marjorie Jay Daingerfield," painting by Henry R. Rittenberg, A. N. A., 222 West Fifty-ninth Street.

Isidor Gold Medal for Composition—Awarded to "A Discussion," painting by Walter Ufer, N. A., Taos, N. M.

Helen Foster Barnett Prize, \$200—Awarded to "La Joie," sculpture by Karl Gruppe, 149 Sixth Avenue.

First Altman Prize, \$1,000—Awarded to "108 West Fifty-seventh Street," painting by Wayman Adams, N. A., 58 West Fifty-seventh Street.

Second Altman Prize, \$500—Awarded to "A Hunter of Taos," painting by Oscar E. Berninghaus, A. N. A., Taos, N. M.

Elizabeth N. Watrous Gold Medal—Awarded to "Awakening," sculpture by Hilda K. Lascart, 1947 Broadway.

J. Francis Murphy Memorial Prize, \$150—Awarded to "Bourre," painting by John F. Folinsbee, A. N. A., New Hope, Pa.

EARLY AMERICAN HEIRLOOMS WILLED

Heirlooms which were once the property of Alexander Hamilton are among the effects disposed of by the will of Mrs. Louisa Lee Schuyler, who organized many philanthropic societies and who was a great-granddaughter of Hamilton and a descendant of Major Gen. Philip Schuyler of Revolutionary fame. Mrs. Schuyler died on Oct. 10 last. She lived at 570 Park Avenue.

The value of the estate was given as about \$75,000, and it was set forth in the application that a delay in offering her will for probate had occurred because the addresses of many heirs are unknown.

A number of portraits of the Schuyler family by Gilbert Stuart and Leon Bonnat were willed to the New York Historical Society.

REVOLUTIONARY MATERIAL SOUGHT

The museum of the Daughters of the American Revolution in Washington is seeking material connected with the Revolutionary War to complete its museum collection and also to enhance the interest in the various rooms in Memorial Continental Hall, says the Museum.

News. Mrs. Joseph S. Frelinghuysen, curator general of the organization, has sent out a nation-wide appeal. In this, mention is made of the fact that the organization especially desires to obtain a collection of portraits of Revolutionary patriots and signers of the Declaration of Independence. Attention is called to the suitability of headquarters in Washington as a permanent home for such objects.

Authentic colonial furniture and other household articles will also be accepted for placement in the various rooms furnished and maintained by the different states. To receive consideration pieces should date from the period previous to 1800. The appeal is not directed only to members of the organization but to all who are interested in preserving a record of the Revolutionary period. Various chapters are, however, taking active steps to gather together important objects scattered about the country.

VASSAR COLLEGE ART EXHIBITIONS

POUGHKEEPSIE.—The first exhibition of this season was that of the French post-impressionists, loaned by the Ferargil Galleries of New York. It had such representative names as Cezanne, Matisse, Derain, Picasso, Seurat and Gris.

The second exhibition included etchings, woodcuts and lithographs from 1481 to the present day. There were works of well-known men which created great interest. Mr. William M. Ivins of the Metropolitan Museum gave a lecture on Prints and the large attendance was the best proof of how popular this branch of art is with the general public.

On November 22, the third exhibition of the season opened, exhibiting the work of Maurice Fromkes, painted by him in Spain and recently exhibited in Baltimore. These large oil-paintings are loaned to Vassar College by the Milch Galleries of New York.

RIEFSTAHL LECTURES ON BEHAR RUGS

Dr. R. M. Riefstahl well-known authority on Oriental rugs, gave a very interesting lecture at the Galleries of White Alton on Friday evening, using as illustrations the rare rugs in the collection of Mr. Victor Behar, which are now on exhibition at the Galleries.

A large and interested audience fully appreciated this lecture, which was equally comprehensive to the connoisseur and layman.

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RARE CARPETS IN BENGUIAT SALE

(Continued from page 1)

is surmounted by a superb arabesque branch design in silver thread, centered with four finely drawn birds of the hawk tribe. Outside the medallion, disposed amid the green vines, are deer, gazelles, sheep and goats pursued by lions and leopards in vigorous attitudes. The superb elegance of the central arabesque medallion, the spirited drawing of the animal motives and the delicate perfection of the background mark this rug as a masterpiece of the weaver's art.

The Polonaise gold and silver woven silk carpet, No. 77 of the catalog, lacks the interest of the animal motives but becomes more richly intricate in the interlacings of its floral arabesques and is remarkable for the perfect balance of dark and light tones. On its gold and silver ground, lotus, peonies, carnations, violets, primroses and jasmine, interspersed with amorphous clouds and bats of Mongolian origin animate the sumptuousness of the background with a rich floral poetry. Another Polonaise carpet has one of the rarest designs ever found in this type of rug. The design of the field falls into numerous lateral rows of angular cusped plaquettes, reserved alternately in gold and silver, closely linked and extending across the width of the rug. On this is superimposed an all-over design of large and small lotus blossoms and cinquefoils symmetrically joined by graceful scrolling branches. Here the Oriental luxuriance of naturalistic ornament has sought the contrast and restraint of conventionalized forms, whose boldness enhances the delicacy of the smaller floral ornaments.

The Persian vase carpet No. 75 of the catalogue, is a fine specimen of this type, remarkable for the bold symmetry of the design and the magnificent stylization of the floral motives, which include lotus, peonies, chrysanthemums, hyacinths and other blossom, branching from small vase motives, thus giving the rug its name.

Another rug deserving of special mention is the South Persian millefleurs rug with its small baluster vase from which emerges a mass of tiny blossom covering the whole field and drawn in flat perspective so that their calices are fully seen.

There is a fine series of the XVth century Ispahans; such specimens as No. 72 in which the vines curve with a bold yet delicate precision, or the more compressed composition of No. 74 in which vines are subordinate to the balanced forms of lotus and palmette. No. 78, still another type of the Royal Ispahan, shows a delicate all over design of parti-colored Herati leaves, lotus and peony palmettes, together with Mongolian cloud bands. The recurrent dark and light of the parti-color leaves gives the entire composition a deeply satisfying rhythm.

Of particular rarity is the Damascus Gothic carpet, boldly geometrical in design, as contrasted with the refinement of floral ornament in the Ispahan pieces, and the Spanish Gothic carpet with its tile designs, in red and leaf green, strongly reminiscent of Moorish art.

Besides these productions there are the virile and formalized carpets of Kouba, a group of the powerful red and blue Oushaks, a Spanish Renaissance bird rug, Ladiks, antique Fereghans, a fine series of antique Khorassan animal carpets and several of the interesting "Seven Mountain" rugs from Asia Minor.

BOOK PUBLISHED ON LANE CONTROVERSY

LONDON.—Lady Gregory, in a book entitled "Case for the Return of Sir Hugh Lane's Pictures to Dublin," has collected all the relevant documents and statements relating to the disputed bequest of 39 pictures to the National Gallery in London. The book, which is published by the Talbot Press, Limited, includes the report of the Committee appointed by the Government to consider the matter; the opinions of Mr. Yeats and others as to Sir Hugh Lane's intentions; a facsimile of the invalid codicil to Sir Hugh Lane's will; and a number of affidavits.

SKETCH BOOKS IN SOTHEBY SALE

LONDON.—A batch of Burne-Jones's sketch books are to be sold at Sotheby's shortly, the *Evening News* announces. They are the property of the late Sir Philip Burne-Jones, and contain many interesting studies in black chalk, pencil, and pen-and-ink for the famous painter's pictures.

Among the paintings for which these sketches were made are "The Passing of Venus," "The Wheel of Fortune," "Love and the Pilgrim," and the "Perseus" series. One of the sketch books is entirely devoted to draperies.

In the same collection are some drawings by Ruskin, G. F. Watts, Poynter, D. G. Rossetti, and Lady Lavery. One of Poynter's is a watercolor of the Pack Garden of Sir Edward Burne-Jones's house at 41 Kensington Square, as it was sixty years ago. Rossetti's drawing is a study in black chalk of Lady Burne-Jones, and Lady Lavery's work represents two studies of female figures, both signed.

There are also four oil paintings by Sir Philip Burne-Jones, one described

as an "Impression of New York by Night."

In other collections to be sold at the same time are drawings by Phil May, Max Beerbohm, and S. H. Sime, and a remarkable album of nearly 500 watercolor sketches of Old London made by J. J. Burn in 1838 and 1839.

Burn was an engineer and architect, and these drawings are of great topographical interest, because they show the building and laying-out of districts in the West End of London, such as Bayswater road, Hyde Park, Connaught Square, Kensington Gardens, and Regent's Park. The album was on exhibition at the Burlington Fine Arts Club some years ago.

MODERN PRINTS IN LONDON SALE

London.—Sotheby's two-day sale of modern etchings from numerous sources brought £1,922 5s., the highest price, £210, being paid by Messrs. Colnaghi for Whistler's "The Beggars" (ninth state, on Japan paper, signed with butterfly), *The Times* reports. The only impression known of Sir D. Y. Cameron's "Evening," the property of Mrs. Marion S. Pollock, brought £165, and one of the very few impressions of the same artist's, "Haarlem" £108—both bought by Messrs. Connell. The James McBeck etchings included a published

state of the "Gale at Port Erroll"—£150, "The Ebb Tide"—£185, both bought by Messrs. Dott; "Macduff"—£125, and "Zaanstreek"—£155, both bought by Messrs. Colnaghi. Those by F. L. Griggs included "The Mister"—£79 (Fine Art Society), Sellenger—£58 (Dott), "St. Wendred's"—£78 (Finberg), and "Linn Bridge"—£54 (Fine Art Society); Sir F. Seymour Haden, "A Sunset in Ireland," trial proof—£135 (Maggs); and Muirhead Bone, "A Rainy Night in Rome"—£175 (Dott).

Among the books sold in the adjoining room were a copy of the first issue of the first edition of Boswell's "Life of Samuel Johnson," 1791, which brought £21; and a second edition of C. L. Dodgson's "Alice's Adventures in Wonderland," 1866, which made £36—both were bought by Mr. Spencer. A presentation copy of the first edition of R. Browning's "Sordello," 1840, inscribed "With R. B.'s best compliments," realized £23 (Quaritch).

The Michelham Collection

Messrs. Hampton and Sons, who are acting for the Dowager Lady Michelham in the disposal of the Michelham collection at 20 Arlington Street, W., deny the rumor that certain of the pictures in the Michelham collection, announced for sale by auction on November 23, have been sold. They state that no picture, nor any portion of the French furniture or *objets d'art*, has been sold or otherwise disposed of before the sale.

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Italian Collection of Raoul Tolentino

A PAIR of chairs with tooled and polychromed leather backs, two beautiful *cassoni* in the manner of Jacopo Sansovino and a remarkable Florentine gilded pastiglia cabinet of the High Renaissance, a sacristy cabinet dated 1599 and resplendent Louis XV armchairs in red Venetian lacquer, Gothic cabinets, Dantesque and monastery chairs and library tables of the Tuscan Quattrocento; XV century forged iron grilles, garden gates and balconies; Rich silk damasks, Genoese brocatelles and velvets; Stone and marble sculptures; Armorial plaques in Fiesole stone, limestone and marble, a XII century *haut relief*; An assemblage of bronzes from the excavations; Stucco and terra-cotta bas-reliefs including two masterpieces by Rossellino; Two stanniferous enamel reliefs of the della Robbia family and two enamels of Buglioni; Two reliefs by Donatello; Paintings, with primitives of Jacopo del Casentino, Giovanni del Biondo, the School of Orcagna and Jacopo Bellini, and most important a monumental Vandyck authenticated by Comm. Hofstede de Groot, representing the *Deposition from the Cross*

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TOLENTINO SALE IN DECEMBER

A survey of the material contained in the collection gathered by Mr. Tolentino for public sale on December 8, 9, 10 and 11 at the American Art Association produces the impression that the high standards always evident in these collections of Italian art has been carefully maintained.

Possibly the most exquisite piece in the whole collection is the wax bas-relief of the Crucifixion by Donatello, in which more than a score of figures are presented with amazing subordination of detail to composition and of which a bronze replica exists in the Museo Nazionale in Florence. There is also a large Madonna and Child in stucco, also by Donatello, which is among the most important objects in the sale.

Among the reliefs are two original works by Rosellino, one in stucco, the other in red terra cotta, and in exceptionally fine preservation. The former is a work hitherto entirely undocumented, and is noteworthy for the introduction, above the Madonna and Child of a garland bearing the medallion of St. George. Of the Della Robbia family are works by Andrea and Giovanni, the most important being a stanniferous enamel relief, by the first, of Virgin and Child and a fine armorial tondo by his nephew. Two enamels from the hand of Benedetto Buglioni, collaborator of Giovanni, are also included.

The paintings cover a temporal field of three centuries and more: primitives of Jacopo del Casentino, Giovanni del Biondo and of the school of Orcagna are authenticated by Dr. Weigelt and precede a little picture by Jacopo Bellini, portraying an incident from Boccaccian romance, two panels of tondini (probably by Giovanni da Milano) and a charming portrait by Vincenzo Catena of the Venetian school, authenticated by Prof. Fiocco.

Dr. Berenson, writing in the periodical *Dedalo*, has made mention of the beautiful Botticelli Madonna and Child (No. 765), stressing the identity of the head of the Madonna with that of the Venus of the "Spring" and maintaining its superiority to the Lockinge Madonna and the equally well-known group in the Lazzaroni collection. The painting is full of charm and the most tender sensibility.

Lastly, we may refer to the monumental Van Dyck, Christ Taken from the Cross (No. 766), authenticated by Hofstede de Groof and Dr. Schaeffer, editor of the *Klassiker der Kunst* series. It comes from the end of Van Dyck's first period, when he was engaged in emancipating himself from the influence of his master, Rubens, and is a powerful Rubenesque composition in which color is fearlessly used.

Sculpture in stone and marble is represented in the exhibition by animal groups and gargoyles, fonts and four original Tuscan fireplaces, including one of the school of Michelozzo. A fine collection of seventeen armorial plaques in Fiesole stone, limestone and marble has been assembled over a great period by Comm. Tolentino and demonstrates the beauty to which heraldic decoration was brought by such sculptors as the Lapi and the Donati brothers and the followers of Niccolò Pisano. A piece of outstanding interest is a XIIth century *haut relief* of the Romanesque period portraying the Presentation of Christ in the Temple and contemporary with similar carvings on the pulpit of the Cathedral



"JACQUELINE AND EVELYN HARVEY"

By MARGARET FITZHUGH BROWNE

Included in her exhibition at the Ainslie Galleries
Opening December 1

at Parma. This relief originally belonged to the old Hospital of Bologna.

The bronze group of the Flagellation of Christ is by Alessandro Algardi. An assemblage of excavated Etruscan bronzes have been authenticated by the well-known classical scholar and expert of the Vatican Museum, Prof. Albizzati of the University of Cagliari. In it are contained two pieces with decipherable inscriptions, one a tall candelabrum of unusual character.

In the large group of furniture are assembled a number of important rarities: a folding walnut state chair (No. 791) with hinged stretcher, of which type only two or three are known; a pair of chairs with tooled and polychromed leather backs, of the finest Florentine workmanship; two beautiful walnut cassoni in the manner of Jacopo Sansovino, and two other finely carved masterworks of the Roman school; a remarkable Florentine gilded pastiglia cabinet on stand (No. 792) of the high Renaissance; a Venetian lectern with a bronze lion of St. Mark (No. 790), a sacristy cabinet of the Flemish school dated 1599, and finely painted with four full-length figures of saints; and a pair of resplendent Louis XV. armchairs in red Venetian lacquer (No. 778). Of the late Gothic period are a few cabinets of North Italian provenience, a carved walnut stall with two seats, and a Siennese cassone painted after the manner of the Arras tapestries; for collectors, the simple and beautifully proportioned Dantesque and monastery chairs, early sgabelli and library tables of the Tuscan Quattrocento.

The XVth century is also largely represented in forged wrought iron work of Gothic torcheres, andirons and fireguards, together with the decorative wall brackets, grilles and garden gates of the Renaissance. An important item is a gilded palace balcony of the French Regence, with an abundance of richly scrolled leafage ornament fully equal in merit to the famous balustrades of Madame de Pompadour's Chateau de Bellevue.

The textiles include silk damasks, the sturdy Genoese brocatelles, brocades (among them two sumptuous copes) and velvets of the XVth and XVIIth centuries, with one or two baldachini enriched with applique embroidery. A group of seven original silk palio banners from Siena recall a pageant whose origins are in the XVth century.

M. F. BROWNE TO EXHIBIT HERE

Miss Margaret Fitzhugh Browne, who is showing her work on December 1 at the Ainslie Galleries, brings to the interpretation of the American type an understanding and sincerity seldom found in an artist of alien psychology and background. It is perhaps this quality that has caused Senator William E. Borah and Mrs. Douglas Robinson, sister of Theodore Roosevelt to choose Miss Browne for their latest portraits, which will be included in the exhibition.

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The charcoal portraits of Quincy Bent, Vice-President of the Bethlehem Steel Company and of John A. Frick, as well as the oil portrait of Miss Eleanor Satterlee, grand-daughter of J. Pierpont Morgan, are further evidences of Miss Browne's peculiar flair for the American type.

The exhibition of Miss Browne's work at the Ferargil Galleries in 1925 introduced her to the New York public for the first time, but her name was already familiar to the art world through exhibitions at the Chicago Art Institute, the Corcoran Biennial, the Pennsylvania Academy, the Connecticut Academy of Fine Art and her many Boston shows. In addition to her keen understanding of the American type and her psychological penetration, Miss Browne's portraits reveal a keen sensitiveness to abstract harmony of design. And although her subjects are unconventionally posed against backgrounds that are expressive of personality, this feeling for abstract pattern is always present. It is this same decorative feeling that leads Miss Browne to always consider her portraits in relation to the rooms where they will hang and the light that will fall on them.

Miss Browne's exhibition at the Ainslie Galleries will not be exclusively of portraiture. There will be several of her decorative and colorful flower pieces, as well as other groups and compositions that essay a theme rather than individual portraiture. Of these, such canvases as "Nursery Interlude" and "Spring Sewing," tender in feeling and lyrical in treatment, contrast with the more dramatic color and forms of such a canvas as the "Rachmaninoff Prelude," in which the black and white of the keyboard and the bare white arms of the musician, contrast with the rich textures of gleaming mahogany and velvet evening gown. The portrait of Jacqueline and Evelyn Harvey, reproduced in the present issue of the ART NEWS, is finely illustrative of Miss Browne's sensitive treatment of interesting types. In addition to the portraits mentioned above, Miss Browne's new exhibition will include a striking portrait of Mr. Henry A. Wise Wood of New York, several charming child studies, including two of Mr. Wood's grandchildren, decorative floral compositions and several group compositions.

GHOSTS WALK IN PARIS ART CIRCLES

According to the foremost authorities on art in America and Europe, the attack on the Mona Lisa in the Louvre, at present agitating French art circles, is entirely unfounded, a stupid piece of romanticism and an attempt at slander.

It has been charged by a certain Emanuel Bourcier, writing in *L'Oeuvre*, that the famous Leonardo in the Louvre is a copy and that the original is in the possession of Edouard Jonas of New York and Paris. Every reputable authority has contradicted, and characterized as "ridiculous" or "absurd," the statements of the obscure writer who appears to be in search of personal publicity.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION Madison Avenue and 57th Street

December 1—The Destouches Revolutionary Papers.
December 1, 2—Sets and extra-illustrated books from the libraries of Arthur McAleenan and the late Edwin Baldwin.
December 2—Autograph letters and documents from the collection of Alexander W. Hannah.
December 3, 4—The private rug collection of V. and L. Benguiat, Part II.

ANDERSON GALLERIES Park Avenue and 59th Street

November 27—The important collection of embroideries, textiles, Italian and French furniture, paintings and objects of art of the Marquis Pietro Spinola.
November 29—The library of A. Edward Newton.
December 1-4—The art collection of the late Nathan Samuel Kaplan of Petrograd and Paris.

PLAZA ART ROOMS 5-9 East 59th Street

December 1-4—Furnishings from the residence of W. R. Coe; also rare furniture, tapestries, rugs, paintings, etc., the property of A. B. Sloan and other consignors.

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DESTOUCHES

HISTORICAL PAPERS

Exhibition, November 27
Sale, December 1

This valuable collection of unpublished historical papers to be sold at the American Art Association on Dec. 1, was the private property of the French Admiral, Charles René Dominique Gochet, Chevalier Des Touches (or Destouches), who was a prominent figure in the war of American Independence. Save for a few letters concerning his career before that date, the whole collection relates to the years 1780-1781, when, as commander of the *Neptune*, he sailed from France with the fleet of the Chevalier de Ternay, carrying General Rochambeau and a reinforcement of 6,000 men in aid of the American Insurgents. Upon the death of de Ternay, in December 1780, he held the command of the French fleet, until the arrival of de Barras.

The Documents which form the Destouches Collection are no "dim Memorials," but living records written at the moment. Priceless material for the historian are these hastily scribbled letters to the general of the fleet from those under his command. Notably, the series of vigorous letters of the navigator La Pérouse to his friend and general, very frankly expressing his opinions on their American allies. Also, the Journal written, day by day, of the Chevalier de Ternay, ending within only a few days of his death.

There are also naval papers containing details of signals, etc., maps, printed contemporary news-sheets; and letters of Washington, Lafayette, Rochambeau, De Grasse, and many others.

The chief event of Destouches' period of Command was his indecisive engagement with Rodney off Cape Henry, 16th March, 1781, to which many references will be found.

COLLINS SHIP MODELS

Exhibition, December 4
Sale, December 8

Mr. Clarkson A. Collins, Jr., one of the foremost connoisseurs of ship models, will sell his important collection at the American Art Association on Dec. 8; at the same time, maritime books, mainly the property of a gentleman residing in Amsterdam, will be offered to the public.

Mr. Collins laid the foundation of his present remarkable collection nearly twenty years ago, before the historical and decorative nature of fine ship models was generally recognized in this country. As a result, his collection contains many extremely rare examples of the model-maker's art as practised during the XVIIth, XVIIIth and early XIXth centuries. In fact, practically all of these models are contemporaneous, and so, are antiques in the best sense of the word. Many of the models are true museum pieces and on a par with the finest found in such famous European collections as those at the Louvre, the Rijks, South Kensington, and the Royal United Service Museums. An interesting feature of this collection is its diversity. The models range from the humble fishing boat to the majestic 120 gun ship of the line, representative of many nations and periods.

The Maritime Books is an unusual

collection consisting of early works on naval construction, voyages, and a number of Logs, of whalers, barks and other vessels.

MORI JAPANESE PRINT
AND PAINTING
COLLECTION

Exhibition, December 4
Sale, December 9, 10

Mr. Frederick W. Gookin, the well-known authority on Japanese prints, has written the foreword for the Mori collection of Ukiyo-e paintings, Japanese and Chinese color paintings, etc., to be sold at the American Art Association. Chief among the paintings are those by Itcho, Toyohiro and Hiroshige. Prints by the older masters are not numerous, but all are worthy of consideration. Three of those by Harunobu are of the collector's class. Those by Shunsho, Koryusai, Kiyonaga, Shuncho and Utamaro are all fine. Of the two Sharaku, one is a fine impression of a very rare subject; the other is also good, though not in fine condition. By Kunisada there are half a dozen unusual works while Kuniyoshi is represented by several prints that are not often seen. The forty-five surimono form a series of great interest. By Hokusei there are unusually good impressions of several of the "Thirty-Six Views of Fuji" and rare proof impressions of double-page illustrations for his book, *One Hundred Views of Fuji*, made before the blocks were cut in two. By Hiroshige I, besides the paintings already mentioned, there are very fine impressions of a large number of his prints. The showing of prints by his pupil, Shigenobu, is altogether exceptional both in subject and quality.

A considerable number of works by more modern artists are included, some of whom are now living. The group by Kiyochika constitutes a showing that should make him better known to American collectors. Then there are prints by Gekko, Zeshin, Kyosai, and others. The prints by Shinsui and Hasui, despite the obvious fact that they display marked Western influence, are not only worthy to stand on their own merits, but clearly demonstrate that the art of producing attractive color prints is not extinct in Japan.

ANDERSON GALLERIES

NEWTON LIBRARY

Sale, November 28

There is so little humor in auction catalogues that we feel Mr. A. Edward Newton, alias "The Busted Bibliophile" should be allowed to speak for himself regarding his sale at the Anderson Galleries. We are therefore reprinting in part his introduction to the catalogue.

"I knew, many years ago, that some day I should have an auction sale: I assumed that books would be my ruin, and that to pay my debts I should be forced to sell them, and I decided that they should be sold as A Batch of Books of a Busted Bibliophile. And in those days I could have carried the alliteration further, by adding, To Be Bought at Bangs. But this was years ago—'Bangs' is now The Anderson Galleries—and I am now selling only a few items in order that I may buy more.

I never indulged the hope that I should have a real library: a library is a serious matter—not a mere assemblage of books collected almost without plan, the extravagance or the whim of the moment; but, such as it is, I have tried—as every collector should—to get the finest books I could afford. Twice before I have disposed of a lot: once to

Walter Hill and once to "Brick Row." In both cases I swapped old books for old: in neither were there any "mistakes"—they went years ago, as soon as they were discovered.

The books in this collection, with a few exceptions, are duplicates—and not all my duplicates by any means. I am selling two copies of Dr. Johnson's Dictionary, but I have four copies remaining. I am selling a Boswell's "Life," but I have three copies left. I am selling two "Rasselli," but I still have five. I am selling four "Carols," and I must have four or five left, including two presentation copies. And so on. All are identified by my bookplate.

I have been known to buy a book merely because I thought it cheap—and more frequently because I loved it; and once a woman came into my office and told me that my "Amenities" was responsible for her becoming a book-lover and buying more books than she could afford—that she was in need, and would I take them off her hands. I did so—and I now ask that someone take them off mine."

RAINS GALLERIES

KAPLAN ART COLLECTIONS
Exhibition Now On

Sale, November 30—December 4

The art collections of the late Nathan Samuel Kaplan of Petrograd and Paris, will be sold by order of Mrs. Sonia Kaplan at the Anderson Galleries. As we have not upon going to press received a catalogue of this extensive sale, we can only give a general idea of its scope and content. There are translucent enameled boxes mounted in jewels and gold, rock crystals of the Renaissance, church and guild silver, Battersea and Limoges enamels, Chinese and European porcelains, enameled and jeweled watches and snuff boxes. In addition there are tapestries, paintings, miniatures, sculpture, fine antique furniture by famous makers, brocades and velvets, ikons, ivories, jades, etc.

BERGMAN PAINTINGS

Exhibition, November 27, 28, 29
Sale, November 30

On Tuesday evening, November 30, the Rains Galleries announces that a collection of paintings, the property of Mr. Stephen Bergman will be sold at their auction rooms. Among the masters listed are J. E. Millais, Landseer, George Morland, Stark, De Heem, Crome, Berghem, Wouwerman, Canaletto, etc. There are three striking canvases by Sir John E. Millais, one of them an effective study of a young woman in black, seen in profile, holding a domino in her lap; the two other Millais are entitled "Going to School," an attractive child subject, and "The Lady of the Manor." Sir Alma Tadema is represented by a typical canvas "May Dance, Roman Girls." A Diaz in the collection, "Forest of Barbizon," has been exhibited at the Glasgow Exhibition of 1890, at Wolverhampton in 1902 and in the Glasgow Industrial Exhibition of 1904. The "Romeo and Juliet" of Sir E. J. Poynter was exhibited at Liverpool in 1901, while the John Crome, "Woody Landscape in Norwich" comes from the collection of the Duke of Leinster. A canvas by H. A. van der Burch "The Watering Place" is from the Leverhulme collection. Wouwerman is found in a courtyard scene, Patrick Nasmyth paints a bit of rough road with wayfarers and the Canaletto is a typical example, showing the Grand Canal, Venice.



"PORTRAIT OF A YOUNG WOMAN" By SIR JOHN E. MILLAIS

Included in the sale of the Bergman paintings at the Rains Galleries, Nov. 27-30

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CURRENT EXHIBITIONS

In the exhibitions now open in several of the New York galleries, an opportunity is offered for the comparative study of works of art of fine quality from the XVth century to the present. It would be an interesting experiment to choose a few of the best now on view and hang them in one room. In spite of the disparity in years and the complete differences in technique, we believe that an harmonious exhibition and one which might prove a revelation could be arranged. As a survey of the great schools it would be quite incomplete but it would be sufficiently representative to have point.

Imagine, if you please, a small exhibition room, lighted from above, with dark, neutral walls. It is a little longer than wide, and the entrance, a wide door, is in one of the long sides. On the walls are five paintings, and in front of each short wall at either side of the door, a piece of sculpture.

A single picture hangs on each of the end walls. At the left of the entrance is Cima's great "Crucifixion" now on view at the Agnew Galleries. Opposite, across the room, is Cezanne's "Mont St. Victoire," from the Reinhardt exhibition. In the centre of the long wall is Titian's "Christ Bearing the Cross," also from Agnew. On either side of this is a Chardin still-life from Wildenstein's. Across from these, and in front of the short walls, are two of Brancusi's sculptures. Near the Cima is the white marble "Bird in Space." The other is the "Golden Bird," in polished bronze.

The XVth, XVIth, XVIIth, XIXth and XXth centuries have been brought together in this group and, we believe, without discords. It would be a room to stay in for a long time and one to which one would wish often to return.

Having established it, one could try experiments. We should like an easel in it so that other pictures might be studied and compared. From the current exhibitions, there are several which we should place there, the Matisse "Notre Dame" from Reinhardt's, three or four

of the Marins from the Intimate Gallery, and two of the Reinhardt Pascins. The idea is not entirely original; collections exist which are even broader in scope. But it is presented here with the choice confined to current public exhibitions in order to illustrate some of the possibilities for enjoyment which the exhibitions now open offer.

MODERN ART AND CLEVELAND REVIEWERS

The critic, though necessarily a fallible and humble creature, should in our opinion be at least a few leaps ahead of the culture of those whom he is trying to instruct. The Cleveland Museum is one of the most progressive and enlightened museums in this country. It is impossible to say as much for the Cleveland newspaper critics. One of them especially has aroused our ire by several remarks upon the current French exhibition at the Museum, remarks that reveal a point of view but little superior to that of the general public. To say that there has been a vast deal of "getting away with it" in the history of French art of the last half century would be just the observation of a member of the Cleveland Rotary Club. And if one is going to use such phrases, only think what Bougereau "got away with" in his day. To characterize Cezanne's "Bathers," probably the masterpiece of the collection as an "abortive, unfinished and to the ordinarily wholesome and healthy mind unworthy of an artist of ability," is only to reveal that the critic has taken no pains to understand Cezanne. Such remarks were made several decades ago in Paris; they are a trifle old-fashioned today, when cautious dealers are glad to invest heavily in whatever Cezannes they can find. And to remark of a Picasso still life that "such a commonplace and sterile thing could scarcely have gotten past the jury of admission of any important American exhibition if offered by an unknown artist," is further revelation of a state of mind scarcely worthy of American criticism.

Redon, a minor figure in the movement, our critic manages to commend for his delicacy and poetry. Renoir, less abstract and already more or less understood by the public, is likewise praised, while Degas, also needing less of interpretation than the majority of modern French works, comes in for a measure of praise.

It is quite conceivable for an honest, but unimaginative critic to have an honest aversion to the masterpieces of modern French art. But let there be some evidence that before yielding to this aversion, an honest effort has been made to understand the underlying principles governing a movement that has become almost classical. Criticism, even in the face of personal distaste, deserves a sincere definition of the problems and aims of the artists under discussion.

Behar Carpet Is Ranked Among Finest by Expert

Mr. Victor Behar of London, who recently brought to this country, for temporary exhibition, the famous animal carpet from the former collection of the Emperor of Austria, has given out the following statement concerning the carpet:

"There has been so much legitimate public interest in the animal carpet which I secured from the Austrian government and so many false reports have been in circula-



"CHRIST TAKEN FROM THE CROSS"

By VAN DYCK

Included in the Tolentino Sale at the American Art Association
 December 8, 9, 10

tion and so much general mystification, that a plain statement of the facts in the matter seems called for:

"The rug is now the central feature of the great exhibition of Persian Art now at the Pennsylvania Museum in Fairmont Park, in Philadelphia, where it will be until the exhibition closes. Quite a number of American museums have requested opportunities for exhibiting it, but unfortunately there is only time to show it in a few cities. From Philadelphia it will go to the Boston Museum of Fine Arts for a few days and from there to the Cochrane Art Gallery in Washington. It is barely possible I may be able to make some arrangement to exhibit it in New York."

"An expert account of the rug has been written by Professor Arthur Upham Pope, who is regarded in Europe as the foremost authority in Oriental carpets."

By ARTHUR UPHAM POPE

This carpet is certainly not only one of the greatest carpets in existence, but one of the greatest achievements in the early history of decorative arts. It was woven somewhere about the middle of the XVIth century on some one of the various court looms that were working for Shah Tamasp, who was a sort of Persian Louis XIVth both in the length and splendor of his reign. Just where the carpet was woven it is entirely impossible to say. The use of the word "Isfahan" as a designation is quite unjustifiable. Isfahan was neither at the time this rug was woven, or later, a great center of weaving, nor was it ever the capital of the country. We do not know that Shah Tamasp even had a residence there. The probabilities favor eastern Persia, either the vicinity Herat or in Khorassan as the place of origin. The institutes of Akbar mention the importation of carpets from Sabzewar in Khorassan, and the carpets apparently referred to in these various Indian documents are the wrongly called Ispahans, with their wide green borders and their fields of glowing claret red, which have some connection with this piece. The so-called Ispahan rugs, of which there are perhaps two thousand in America, some very fine, most of them weak and shabby, were all derived from carpets of this type, and in this piece we see the ancestor and model of them all. It is, of course, quite within the possibi-

ties that the rug was woven at Kashan or Natanz where there were court looms following the general type of designs that almost certainly originated in Eastern Persia.

Technically, both in design and in weave the carpet is a masterpiece. Like the finest of the court carpets it is on a silk warp and weft and has over four hundred knots to the square inch. The wool is the finest, evidently specially selected wool, probably breast wool from lambs. It is so lustrous that it is hardly distinguishable from silk, and many critics believe that wool is a more appropriate medium than silk for great carpets. The dyes likewise represent the highest achievement of the dyer's art. The lustrous and glowing emerald green of the border is perfectly balanced by the complimentary equally lustrous crimson of the field. The main border and inner field are separated by a string of cartouches in a clear, brilliant gold, carrying verses from some unidentified Persian poet.

The patterning of the carpet itself is as complicated and as perfectly designed as a symphony. The first impression is one of the most unfathomable intricacy. Vines swing in great colliding spirals enriched with huge leaves and blossoms, interwoven with patterns of smaller tendrils, moving with a lighter and more vivacious rhythm. In and out among the great floral forms, are seen powerfully drawn animals, some ranging free and others locked in furious combat. These animal delineations show a superb mastery of expressive silhouette. A great golden lion fells a huge mythical beast with startling ferocity. Other animals, real and mythical, dash about in liveliest animation. Both in the border and in the field ribbon-like Chinese cloud-bands flutter in and out of the patterns with a magical grace. The Chinese themselves never depicted this charming device with such a floating, fluttering line, but for all the amazing intricacy and movement of the carpet, it is nonetheless stately and perfectly composed. Underneath all the variety is a strict and clearly thought-out structure, which imparts a concealed order and security to the entire composition. The arrangement of the patterns, while nowhere obvious, is also nowhere in the least degree at random, but everything has been planned and placed with the same sensitive care that is demanded in the composition of a sonnet. Not only does the fundamental structure of these balanced spirals give a unity and repose to the entire composition, but the lively movement of the vines and the animals is at regular intervals arrested by beautiful great palm-trees in gold, green and ivory. These provide resting points for the eye and

impart to the whole composition a majestic rhythm which is immediately sensed by an observer.

The pattern for the carpet was without doubt drawn by someone of the special designers or illuminators in the employ of the court. No such design could have been created except by some highly trained and gifted person. Months of careful planning must have been needed before the weaving was begun, and indeed much more than time and industry were requisite for this composition shows the work of a creative imagination of the highest order.

Needless to say, the carpet is excessively rare. Saving for its own pendant still in the possession of the Austrian crown, no whole carpet of this type exists anywhere.

The cartoon itself was re-woven a number of times. There is another very much damaged piece in the Austrian collection of the same type. Various fragments exist, both in Vienna and in Paris, showing parts of the same field, with different borders. In this country Mr. George Hewitt Myers owns a later rendition of the same cartoon but on a smaller scale and with the outer borders missing.

It perhaps is too early to give to this carpet its final rank among the great carpets that are still in existence. The standards for judging carpet designs are not yet so completely disciplined and informed as are, for example, the standards of judgment for Greek sculpture and architecture or European painting of the great periods. Our estimations of the aesthetic value of great carpets are slowly changing under the pressure of time and fuller experience, but that this carpet will always be ranked among the first ten is a conservative statement.

No qualified student would want to try to indicate the exact order in which the existing carpets are to be ranked, but it is an agreeable and useful undertaking to try to select from the fifty or sixty great carpets still existing the supreme examples.

For the sake of limiting and simplifying the problem only Persian carpets are considered in the following list, which comes pretty near to the consensus of opinion among experts today. Each expert, of course, would no doubt make some modifications in the list, but it is probable that there would be a substantial agreement that the following pieces are the greatest examples of the art of carpet weaving: (The order is not to be taken too seriously).

First, there is the great hunting carpet in the Austrian state collection, and its near mate belonging to Baron Maurice Rothschild of Paris. Second, the famous Ardebil carpet in the Victoria and Albert Museum, of which there is a pendant somewhat damaged and reduced in this country, belonging to Sir Joseph Duveen.

Some authorities, like Dr. Bode of Berlin, would place even ahead of the Ardebil carpet and the Austrian hunting carpet, a magnificent animal rug in red and dark blue, which is in the Victoria & Albert Museum. This rug has not been publicly exploited and has not the fame of the Ardebil carpet and the Austrian hunting carpet, but when carefully examined, it does seem unsurpassable.

Fourth, there is the great hunting carpet at Milan, recently come into the possession of the nation from the collection of the late Queen-Mother of Italy. This carpet, which is as yet practically unknown, will be published in an article to appear soon in the Italian art magazine, "DEDALO."

Many people would probably rank the Behar rug and its mate in the Austrian museum as the fifth carpet in artistic value and importance.

Rivals for such a rank would be found in the tree carpet belonging to Mrs. C. F. Williams, now on exhibition at the Metropolitan Museum, which some textile experts feel exhibits an exalted quality of inspiration that might even entitle it to be ranked first.

There is in the possession of Mr. Clarence H. Mackay a great medallion and animal carpet, the mate of which is one of the chief treasures of the Kaiser Friedrich Museum, and in Rosenborg Castle in Sweden another medallion carpet, with hunting scenes, of remarkable quality.

A huge carpet in the possession of Countess Gallas in Vienna must surely be counted among the first eight, while the rugs ranking for the positions of ninth and tenth, would probably be given, by most people, to an animal carpet in the Poldi Pezzoli Museum in Milan, and an animal and tree carpet in the possession of Prince Schwartzberg in Vienna, with the grand Vase carpet belonging to Mrs. Edith Rockefeller McCormick of Chicago, and now at Philadelphia, and the Vase Carpet in the Kunstgewerbe Museum in Berlin strong rivals.

EXHIBITIONS IN NEW YORK

CONSTANTIN BRANCUSI

Brummer Galleries
Until December 15th

Diogenes had his lantern, but it is not reported that his search for an honest man was successful. Better fortune has attended Brancusi's chisel in his search for the absolute. We are not just sure what an "absolute" is or that it can be quite the same for everyone; Brancusi calls his forms "approximately absolute," and with that no one can quarrel. Perhaps if any of us could define our absolutes with the degree of precision which Brancusi has attained we might find remarkable similarities. One thing is certain; these completely simple forms evoke an emotion as nearly free from associational trimmings as is possible from visual form. In spite of the suggestive titles which imply the sources in nature from which Brancusi's forms have been derived, the sculptures impress as being of a species quite their own rather than birds or fish or humans reduced to their simplest terms.

It is with these triumphs in simplicity that the greater part of the criticism, laudatory or adverse, of Brancusi's work has been concerned. It could hardly fail to be otherwise. Their challenge is direct to all one's conceptions of art in its essence. To accept them as great works necessitates a revision or revaluation of all previous experience, and few students of art, no matter how firmly devoted to the representative school, can fail to have a suspicion of their greatness. From this suspicion springs the bitter resentment of those who seek to minimize his achievement. He is a thorn in the side of those who would have us believe that art consist in dressing Nature in her Sunday clothes.

Brancusi the sculptor is two men. One is the artist who, better than any man of his time, has created forms which live as differentiated from those which reproduce life. The other man is the satirist, keen, humorous and intensely and humanly alive.

Of the first man much has been written. His works are pure form; they arouse esthetic emotions; they are simple with the finality of mathematics; they are art of a very high order. From that one may write a chapter or a book and say no more.

Of the second, less has been said. In an attempt to value or disparage his more abstract work much humorous writing, some of it unconsciously so, has been done but the humor of Brancusi has been largely overlooked.

One must be serious minded beyond all hope to miss the point of "The Chief," in the present show. The elements of the satire are simple. The face is a blank; the mouth, of oratorical proportions, sags open; the jowls are heavy; the slightly battered iron crown fits none too well. But the force of the combination is amazing. Whole lines of kings and rulers, demagogues and bosses are summed up in it. Then there is "Socrates" which Paul Morand, who has written the introduction to the introduction to the catalogue, finds suggestive of a wireless broadcasting post, an idea not without its humorous aspects. We believe rather, that Brancusi is having a bit of fun with the philosopher and is not altogether in sympathy with the Socratic method. "Adam" is another story, but could it be accepted as a portrait, the fundamentalists would have an almost unanswerable argument in favor of their theories of the speed with which Man populated the ancient world.

Many of the sculptures in the exhibition now current are already famous or familiar, "The Kiss," "Penguins," "Torso of a Young Girl," "Mlle. Pogany," this

not as familiar as another portrait, "Bird in Space," formerly in the Quinn collection. Some were included in the exhibition last year; others are shown for the first time. But familiarity with Brancusi's work becomes an incentive for the renewal of acquaintance. Its simplicity is not of the kind which can be quickly grasped and as easily forgotten. It is generous. It gives of its vitality to all who will take, but it gives most to friends of long standing.

ROBERT HALLOWELL

The Montross Galleries

It is not only a relief but a pleasure to have arrived at a painter who has something more to show than an exhibition of color and design. He has produced emotion which varies with color and composition. A mountain stream reacts upon the surrounding green hills, pulling them with down to its rushing current with energy that is neither forced or conscious. To make one feel through color and design, not stare, is what Mr. Hallowell has done. "Sea Bottom" has caught the essence of the subject with its color and movement. The hills of southern France, fishing scenes, handle the same problem with varying individuality, not according to formula or hackneyed manner.

LOUIS EILSHEMIUS

F. Valentine Dudensing Galleries

Romance, as we all know, is a coy wench who does not dwell in every sylvan glade. It is not surprising that she sometimes eludes even so ardent a pursuer as "Eilshemius the Romanticist." In fact we felt a tendency to like the artist best when he paints such subjects as "Children in Central Park," "Lake Geneva" or "Street in Como." It may be that in the department of romance our artistic perceptions are weak, but such a canvas as "Brush Nymph" and several others called up images of a timorously pagan school teacher with neatly pompadoured hair holding a frightened rendezvous with nature. But in "Greek Dance" and "Preparing for the Dance," Eilshemius' muse yields herself with complete abandon. "The Poetess" in her striped dress, contemplating nature in a highly refined manner might, if one did not know otherwise, be regarded as a wicked little bit of satire in the manner of Peggy Bacon. But they tell us Mr. Eilshemius is naive and so he probably didn't mean it that way. By the same token "The Waif" must evidently be taken at face value, and not as a reminiscence of "The Three Orphans."

FLOWER PAINTINGS

Whitney Studio Club
Until December 4th

There is nothing sweetly mid-Victorian about flower paintings as shown at the Whitney Studio Club. The honors of the exhibition seem to us about equally divided between Elsa Driggs and Pamela Bianco. The former paints a single pink tulip rising from among sword-like leaves that cross each other in subtle diagonals of smoky green. The latter, also chooses tulips of a marvelously rich purple and places them in a German stoneware jug with cobalt blue relief work. Both paintings are very finely realized. Third in our affections were dahlias by Henry Billings, pink and white, with one yellow flower forming the focal centre of the composition. Other canvases we liked were by Dorothy Varian, Henry Schnakenberg and Charles Sheeler, although the latter was not at his crisp best.



"MONT ST. VICTOIRE"

By CÉZANNE

In the exhibition of modern French paintings at the Reinhardt Galleries

GORDON GRANT

Howard Young Galleries

Clear vision and love of the sea characterize the pictures of Gordon Grant. One of his most typical pictures and the most pleasing perhaps is "The Rivals," a three-masted schooner which sails over the vivid blue water, helped on by the wind which shifts the clouds above. Pictorially, one could ask for nothing better. He has varied his blue skies and ships in full sail by a picture called "Arctic Calm" and by several others with different lighting effects and moods of the sea. An interesting picture is "The Ancient Way," which might be called a portrait of a sea captain. We are convinced that this artist loves the sea and ships and we are glad that he has stated the fact simply.

ANDRADE SHOWS RARE POTTERY

Perhaps the general lack of appreciation of old English pottery in America is due very largely to the fact that so few pieces of the first quality and of the earliest period are shown here. Mr. Cyril Andrade's showing of Old English pottery by Astbury, Whieldon and Ralph Wood which will be on view through December at the studio of the Hon. Mrs. Elidor Campbell at 154 East 56th Street, numbers 108 extremely rare and early pieces which should be of great interest to museums and connoisseurs.

The early Staffordshire salt glaze piece in the Andrade collection we found especially interesting. Chief among these is the figure of a woman in the form of a bell, white with touches of manganese. The simplification of form and the bold modeling of this little piece give it an interest that has no dependence upon its extreme rarity. A pair of white salt-glazed cocks, decorated in manganese from the collection of Dr. Sidebotham, almost recall the Chinese in their imaginative rendering of form, while a pair of seated figures of monkeys with young are unique pieces, probably the work of Littler of Longton Hall, before his porcelain period. Of this same type is also a finely modeled jug in the form of an owl, a type of which only two other specimens are known to exist.

The Astbury figures are all somewhat archaic in feeling and are characterized by vivacity of modeling and individuality of expression. Among these specimens, of which Mr. Andrade exhibits a repre-

sentative series, are a unique figure of "Spinario Extracting a Thorn," from the Soden Smith and Harland collections and a figure of Colley Cibber, the actor.

A very early Whieldon figure is a caricature portrait of the potter's partner, Josiah Wedgwood, apparently the only specimen known. In the group of Whieldon animals, remarkable for vivacity of modeling and for their rich,

flowing glazes, there is a rare figure of a bull that reveals the potter's skill at its height. These animal pieces may be compared with a pair of rhinoceroses by Ralph Wood, which are the original models, fired and glazed, from which the moulds were usually taken. Probably Ralph Wood was so pleased with them when he saw the models that he decided to keep them only for exhibition purposes and therefore they were never reproduced for moulds.

Perhaps the star piece of the collection as far as rarity and workmanship is concerned is the bust of Wesley, modeled in 1781 by Enoch Wood, for which Wesley gave the potter five separate sittings during his preaching tours in Staffordshire. This work has remained ever since the recognized prototype of all subsequent portraits and busts of Wesley.

In the series of Ralph Wood Toby jugs, of which there is a considerable series, we have space only to mention, the most important, a very rare type of which not more than half a dozen specimens are recorded, bearing an inscription on the shield beside the jovial figure, "It Is All Out, Then Fill Him Again." Another of the rare Tobies is a King Hal subject, the only example known of this model with its original hat.

Gayer in color and remarkable for the crisp and brilliant execution of their floral motives are a series of little tea pots on a pink ground, very rare in these early pieces. A larger tea pot, decorated on the one side with Bacchus and on the reverse with the floral emblem of the Stuarts, has a gay charm of color and vivacity of design that puts to shame the later productions of this type.

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AUCTION REPORTS

SCOTT & FOWLES SALE OF PAINTINGS

American Art Association—The Scott & Fowles collection of XVIIIth-XIXth century paintings was sold on November 19th, bringing a grand total of \$89,830. All items and their purchasers follow:

1—James Holland, British, XIXth century. Venice; Kirkham & Hall...	\$70
2—Erskine Nicol, Scottish, XIXth century. Steady; J. W. Anderson...	35
3—Alfred Stevens, British, XIXth century. Moonlight; Kraushaar Galleries...	100
4—Armand Guillaumin, French, XIXth century. Landscape; Durand-Ruel...	250
5—Alfred Stevens, British, XIXth century. Beach Scene; René Gimpel...	60
6—Harry B. Lachman, American, XIXth century. Bookstalls on the Quai, near Notre Dame; A. M. Polak...	80
7—Harry B. Lachman, American, XIXth century. Le Quai de la Tourneille; A. M. Polak...	90
8—Maire Dieterle, French, XIXth century. Cattle and Landscape; Weitemeyer...	275
9—Robert Crannell Minor, American, XIXth century. The Fish-Hawk's Nest; Mrs. B. J. Barry...	80
10—George Inness, American, XIXth century. Summer Sunshine and Shadow; S. Lewis...	2,100
11—Ashton Knight, American, XIXth century. Landscape with Flowering Trees; S. Lewis...	450
12—Ashton Knight, American, XIXth century. Sunset at Indian Neck, Connecticut; Schulties...	625
13—William Sartain, American, XIXth century. An Algerian School; E. F. Collins...	500
14—Ernest Lawson, American, XIXth century. River Landscape; Kraushaar Galleries...	475
15—George H. Boughton, American, XIXth century. Winter in Brabant, Holland; Chas. Moore...	175
16—Richard Hilder, British, XIXth century. Landscape with a Fisherman; S. Lewis...	300
17—Frederick Sandy, British, XIXth century. Lady Holding a Rose; S. Lewis...	250
18—J. H. Weissenbruch, Dutch, XIXth century. Zeeland Coast; Dudley Tooth...	500
19—Frederick Sandy, British, XIXth century. Isolde; S. Lewis...	400
20—Thomas Faed, British, XIXth century. Portrait of a Young Lady in White Robe; Miss Cumming...	80
21—Theophile De Bock, Dutch, XIXth century. Low Tide; Dr. Karl Litzfeld...	80
22—Felix Ziem, French, XIXth century. Grand Canal; S. Lewis...	850
23—Louis Eugene Boudin, French, XIXth century. La Cote de Camaret, near Brest; Durand-Ruel...	650
24—Henri Joseph Harpignies, French, XIXth century. River Scene; W. C. Mead...	475
25—Harold Speed, British, XIXth century. The Silent Place; J. W. Anderson...	120
26—R. Weatherby, British contemporary. Capri Peasant Girl; J. W. Anderson...	60
27—Charles Francois Daubigny, French, XIXth century. Sand Dunes; T. Weitemeyer...	275
28—Paul Jean Clays, Dutch, XIXth century. Barges on the Scheldt; George H. Stuart...	500
29—Louis Eugene Boudin, French, XIXth century. Harbor Scene Normandy; L. B. Williams...	385
30—Charles Conder, British, XIXth century. Brighton; W. Toottie...	375
31—Frits Thaulow, Norwegian, XIXth century. Winter; Chas. W. Hoch...	725
32—Maurice Utrillo, French contemporary. Street Scene under Snow, Paris; Kraushaar Galleries...	700
33—Charles Francois Daubigny, French, XIXth century. The Harbor; D. Chester...	525
34—P. H. Padwick, British contemporary. Ships Drying their Sails; S. Lewis...	150
35—Etienne Dinet, French, XIXth century. Arab Women and Children; Chas. Moore...	225
36—Franz Von Lenbach, German, XIXth century. Marianne, daughter of the Artist; S. Lewis...	2,000
37—Mariano Fortuny, Spanish, XIXth century. Environs de Tangers; T. W. Anderson...	125
38—Alexis Vollen, French XIXth century. The Spinning Wheel; T. Williams...	325
39—Henri G. Martin, French, XIXth century. The Bridge, St. Medard. Mrs. Anderson...	250
40—Emile Van Marcke, French, XIXth century. Landscape with Cattle; S. Lewis...	2,700
41—Edgar Degas, French, XIXth century. Dancers at the Bar; D. Chester...	2,700
42—Henry Hall, British, XIXth century. The Flying Dutchman; S.	

Lewis	450
43—William Shaw, British, XVIIIth century. Dutchess; Charles of London	580
44—William Shaw, British, XVIIIth century. Matchem; Charles of London	580
45—Giovanni Antonio Boltraffio, Italian, XVth century. Madonna and Child; Kleinberger Galleries	2,100
46—Bruges School, late XVth century. Madonna, Child and Saints; Mrs. E. W. Keyser	1,100
47—Arthur James Stark, British, XVIIIth century. Wild Ducks; J. W. Anderson	60
48—Robert Tonge, British, XVIIIth century. Spate on the River Liffey, at Leilip, near Dublin; Kirkham & Hall	80
49—Sir Peter Lely, Flemish, XVIIIth century. Nell Gwynne; W. W. Seaman	425
50—James A. O'Connor, Irish, XVIIIth century. Landscape; O. W. Swift	70
51—Jan Van Goyen, Dutch, XVIIth century. Castle by a River; Kleinberger Galleries	1,100
52—Sir Peter Lely, Flemish, XVIIIth century. Portrait of the Actor Kynastonas Youth; Mrs. E. W. Keyser	450
53—Henry Singleton, British, XVIIIth century. Surrender of the Two Sons of Tipoo Sultan at Seringapatam, 1792; S. Lewis	100
54—Henry Singleton, British, XVIIIth century. The Assault and Taking of Seringapatam, 1792; S. Lewis	100
55—Sir Godfrey Kneller, British, XVIIIth century. Portrait of a Youth in a Blue Coat; Clapp and Graham	1,000
56—Daniel Turner, British, XVIIIth century. Westminster Bridge; S. Lewis	100
57—Daniel Turner, British, XVIIIth century. View of Westminster, from the Archbishop's walk, Lambeth; M. Knodler & Co.	400
58—Sir Joshua Reynolds, XVIIIth century. Dr. Thomas Barnard, Bishop of Killaloe; E. Northrup	400
59—Sir Joshua Reynolds, British, XVIIIth century. Anthony Charnier; E. Northrup	650
60—J. A. Backer, Dutch, XVIIth century. Portrait of a Lady; Metropolitan Museum	475
61—Sir Godfrey Kneller, British, XVIIIth century. A Lady of the Clitherow Family; Mrs. W. S. Webster	225
62—J. B. Weenix, Dutch, XVIIIth century. Classic Ruins; S. Lewis	600
63—David Martin, Scottish, XVIIIth century. Mrs. John Clark; Rose Cummings	225
64—Barker of Bath, British, XIXth century. Landscape, Newport; J. W. Anderson	125
65—Thomas Sully, American, XIXth century. Miss Violet Thornton; H. Woods	1,650
66—Richard Cosway, British, XIXth century. Mrs. Hussey, nee Jennings; H. Woods	1,500
67—Thomas Bardwell, British, XVIIIth century. Portrait of the Artist's Daughter; Rose Cummings	375
68—Francis Cotes, British, XVIIIth century. Miss Summerville; S. Lewis	3,200
69—George Romney, British, XVIIIth century. Robert Raikes, Esq.; W. W. Seaman	2,200
70—Sir Joshua Reynolds, British, XVIIIth century. Portrait of the Artist in Spectacles; Mrs. H. W. Hack	1,100
71—George Watson, Scottish, XVIIIth century. Portrait of a Boy in Dark Blue Coat; Newhouse & Son	160
72—Richard Cosway, British, XVIIIth century. Mrs. George Biddle of Lynwood, Devon; S. Lewis	900
73—Thomas Beach, British, XVIIIth century. Sir William Temple; S. Lewis	450
74—John Opie, British, XVIIIth century. Mrs. John Card and her Son; Levy Galleries	1,250
75—English School, XVIIIth century. Portrait of a Lady with a Blue Cloak; J. W. Anderson	300
76—James Northcote, British, XVIIIth century. William Henry Chichele Plowden; J. Weitemeyer	200
77—Thomas Hudson, British, XVIIIth century. Elizabeth Maria Ellis, Afterwards Mrs. Burroughs; M. Knodler & Co.	600
78—Allan Ramsay, Scottish, XVIIIth century. Mrs. Geoffrey Scott; S. Lewis	350
79—Mrs. George Henry Hallow, British, XVIIIth century. Mrs. Margaret Carpenter, Daughter of Captain Geddes; S. Lewis	400
80—Thomas Hudson, British, XVIIIth century. Portrait of a Lady in Red Dress; J. W. Anderson	225
81—John Sell Cotman, British, XVIIIth century. Lambeth Palace; S. Lewis	1,150
82—George Romney, British, XVIIIth century. Mrs. Anne Dashwood; H. Carter	1,400
83—Joseph Highmore, British, XVIIIth century. Mrs. Sarah Vincent; Mrs. E. A. Kommel	225
84—Paul Van Somer, Dutch, XVIIIth century. Portrait of a Little Maiden; Ehrich Galleries	3,500
85—Joseph Highmore, British, XVIIIth century. Portrait of a Young Lady in a Pink Dress; Rose Cummings	110
86—Sir Godfrey Kneller, British, XVIIIth century. Elizabeth, Countess of Orkney; George Cole Scott	775
87—Dutch School, XVIIIth century. The Daughter of Peter Paul Rubens; M. Koebler	1,000
88—Sir Peter Lely, Flemish, XVIIIth century. Sir Richard Newdigate	

Bart; Mrs. H. W. Hack	200
89—Francis Cotes, British, XVIIIth century. Mrs. Arnold of Shenley, nee Mary Bicknell; J. W. Anderson	275
90—Sir William Beechey, British, XVIIIth century. The Misses Bannister; J. W. Anderson	800
91—William Owen, British, XVIIIth century. A Country Girl; Newhouse & Son	150
92—Thomas Hudson, British, XVIIIth century. Mrs. Western, nee Elizabeth Holkes; Rose Cummings	450
93—Sir Godfrey Kneller, British, XVIIIth century. Lady Lisburn; D. Brennan	425
94—William Marlow, British, XVIIIth century. The Bay of Naples; Kirkham & Hall	375
95—William Wissing, British, XVIIIth century. Mrs. Knott; D. Brennan	425
96—John S. Copley, British, XVIIIth century. Lord Mansfield; W. B. Crowell	450
97—Giovanni Paolo Pannini, Italian, XVIIIth century. Classic Ruins and Figures; Charles of London	1,750
98—J. Van der Banck, Dutch, XVIIIth century. Lady Affleck; D. Brennan	2,200
99—Sir Peter Lely, Flemish, XVIIIth century. H. M. Mary of Modena; D. Brennan	3,000
100—Nicholas Maes, Dutch, XVIIIth century. Portrait of a Prince of Bavaria; D. Brennan	2,500
101—Sir Peter Lely, Flemish, XVIIIth century. Sir Roger Twisden; D. Brennan	600
102—Sir Peter Lely, Flemish, XVIIIth century. Lady Twisden, nee Margaret Marsham of the Romney Family; D. Brennan	1,000
103—Allan Ramsay, Scottish, XVIIIth century. Ladies of the Gage Family; Rose Cummings	1,750
104—Sir Peter Lely, Flemish, XVIIIth century. Louise, Duchess of Portsmouth; D. Brennan	850
105—Sir Henry Raeburn, Scottish, XVIIIth century. The Rt. Hon. Robert Blair of Avontoun; M. Koebler	12,300
106—Michael Dahl, British, XVIIIth century. Portrait of a Lady in a Yellow Dress; M. Green	225
107—Sir Godfrey Kneller, British, XVIIIth century. Miss Faulkner; Wm. W. Wood	500
108—Allan Ramsay, Scottish, XVIIIth century. The Music Lesson; Kirkham & Hall	650
109—Hugh Barron, British, XVIIIth century. Portrait of an Officer; S. Lewis	350
110—English School, XVIIIth century. Portrait of a Lady in White, Holding a Book; J. W. Anderson	200
111—Allan Ramsay, Scottish, XVIIIth century. Portrait of a Lady in White Dress; S. Lewis	250
112—French School, circa 1900. Portrait of a Young Girl; S. Lewis	125

HUBBARD COLLECTION

The Anderson Galleries—The eighteenth century American and English furniture collection of Mr. Joseph K. Hubbard, Baltimore, was sold on November 20th, bringing a grand total of \$33,295. Important items and their purchasers follow:

29—Eight-day clock by Charles Cabrier, London, about 1720; Mr. E. F. Collins \$500

30—Chippendale mahogany lady's writing desk, English, about 1760; Mrs. Henry Walters 525

35—Pair of Sheraton mahogany side chairs, English, about 1790; Mr. E. F. Collins 450

38—Queen Anne walnut mirror, American, early XVIIIth century; Hare & Collidge 400

54—Six Sheraton mahogany side chairs, English, about 1790; Mrs. George W. Mitchell 650

59—Chippendale mahogany tray-top tripod table, American, about 1770; Mr. B. C. Macy 475

60—"Bilboa" mirror with marble and gilt frame, American, about 1780-1790; Mr. W. W. Wood, III 500

64—Sheraton mahogany sideboard with knife urns, American, about 1800; Mr. Walter S. Crandell 920

65—Sheraton inlaid mahogany secretary bookcase, English, XVIIIth century; Mr. E. F. Collins 3,050

88—Mahogany bookcase by William Savery, Philadelphia, mid-XVIIIth century; Mr. W. W. Wood, III 2,750

97—Pair of early Chippendale mahogany side chairs, English, 1745-1750; Mr. E. F. Collins 550

95—Sixteenth century ball clock by Lorenz Rehf, Breslau; Mr. B. K. Du Bois 4,900

103—Chippendale mahogany tripod table, American, about 1760; Mr. B. M. Judson 975

107—Rare carved and gilt American eagle girandole, American, about 1800; Mr. E. F. Collins 625

118—Chippendale mahogany bookcase, English, 1760-1770; Mr. B. C. Macy 1,000

122—Walnut longcase clock by John Coe, Lombie, Haarlem, about 1700; Mr. B. C. Macy 1,000

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- 232—Salade and Baviere, German, late XVth century. Salade with long neck defense; decorated with file work and latten rivets. This salade bears no mark, but is obviously the work of a master armorer, suggesting the workmanship of Konrad Seusenhofer, court armorer of Maximilian I.; Henry Carter..... 5,000
- 233—Wheellock pistols, (pair), German, late XVth century, richly decorated; Metropolitan Museum..... 3,700
- 240—Flintlock pistols, (pair), Brescian, 1600, specimen of a master arquebuser, commemorating Austrian victory over the Turks. In richness of decoration has few rivals; Mrs. M. Coy..... 4,200
- 250—Falconet with laffette, Austrian, 1650, in splendid preservation; Mrs. M. Coy..... 3,100
- 280—Richly decorated wheellock dag, Saxon, 1550-1600, royal provenience, coming from the Gewehrhammer of Christian I in Dresden; Henry Carter..... 3,100
- 310—Fluted Maximilian Harness, German, 1510, armet, arm defenses, breast plate with taces and tassels, back-plate, cuisses, greaves, sollerets. Restorations few; George Northrup..... 5,800
- 311—Three-quarter suit for youth, South German, (Austrian?) 1620. Interior is even unruined, with cuisse linings intact, including garniture of ruby velvet. All parts belonging together and authentic, save gauntlets, back neck-lamé of helmet and front neck-lamé of gorgette; George Northrup..... 2,900

MONTLLOR BROS. SALE OF SPANISH ANTIQUES

Plaza Art Rooms—A collection of Spanish antiques, the property of Messrs. Montllor Bros., was sold on November 17th, 18th, 19th and 20th, bringing a grand total of \$75,025. Important items and their purchasers follow:

- 330—Walnut vargueño, XVIIth century; William A. Smyth, Agent..... \$570
- 494—Large walnut refectory table, late XVIth century; A. B. Squire..... 675
- 526—Fine carved, gilded and inlaid vargueño, early XVIIIth century; C. P. Helch..... 1,500
- 638—Rare large pine chest, XVth century; Mr. Charles W. Eckhardt..... 400
- 655—Set of twelve carved walnut side chairs, XVIIth century; A. L. Deane..... 420
- 658—Four poster walnut bed, XVIIIth century; J. D. Hart..... 435
- 690—Oil painting; L. J. McKinnon..... 525
- 674—Carved walnut vargueño, late XVIIth century; William A. Smyth..... 1,420
- 688—Large walnut refectory table, XVIIIth century; Miss M. R. White..... 600
- 691—Large walnut refectory table, XVIIIth century; L. J. McKinnon..... 825
- 692—Embroidered crimson cope, XVth century; Mrs. J. D. Buhner..... 625
- 693—Two gold-embroidered crimson velvet dalmatics, XVth century; Joseph Howard..... 950
- 694—Gold needlepointed crimson chasuble, XVIIth century; Mrs. C. J. Coy..... 520
- 697—Spanish tapestry, XVIIth century; H. Michaelyan..... 1,450
- 698—Brussels tapestry, XVIIth century; H. Michaelyan..... 530

GLENBY COLLECTION

The Anderson Galleries—Early English literature, modern first editions, manuscripts, from the collection of Mr. Harry Glenby, were sold on November 15th, bringing a grand total of \$108,612. Important items and their purchasers follow:

- 76—Carroll, Lewis. Alice's Adventures in Wonderland. London, 1866; Barnett J. Beyer, Inc..... 3,300
- 108—Clemens, Samuel L. Complete original autograph manuscript of the \$30,000 Bequest; Geo. D. Smith Book Co., Inc..... 2,200
- 122—Conrad, Joseph. The Nigger of the

- "Narcissus." London: William Heinemann, 1898; Brick Row Book Shop, Inc..... 510
- 123—Conrad, Joseph. Lord Jim. Edinburgh and London. William Blackwood & Sons, 1900; Brick Row Book Shop..... 500
- 156—Conrad, Joseph. Complete original autograph manuscript of "Some Aspects of the English Titanic Inquiry"; Mr. A. J. Scheuer..... 480
- 188—Dickens, Charles. A Tale of Two Cities. London, Chapman and Hall, 1859; Mr. Charles Sessler..... 470
- 199—Dickens, Charles. A Collection of 37 Autograph Letters of Charles Dickens, all signed with few exceptions; Mr. A. J. Scheuer..... 550
- 228—France, Anatole. Complete original autograph manuscript of his speech at the unveiling of the statue of Madame Desbordes-Valmore; Mr. Gabriel Wells..... 510
- 237—Gissing, George. Complete original autograph manuscript of his famous novel, "Demos: A Story of English Socialism"; James F. Drake, Inc..... 1,700
- 239—Goldsmith, Oliver. The Vicar of Wakefield: A Tale. Salisbury: Printed by B. Collins for F. Newbery, 1769; Mr. Alvin J. Scheuer..... 1,250
- 420—Shakespeare, William. The Excellent History of the Merchant of Venice. London, Printed by J. Roberts, 1609; Rosenbach Company..... 2,300
- 417—Scott, Sir Walter. A complete collected set of first editions of the Waverley novels. Edinburgh, 1814-32; George D. Smith Book Co., Inc..... 600
- 421—Shakespeare, William. The First part of the true and honorable history, of the Life of Sir John Oldcastle, the good Lord Cobham, London printed for T. P. 1600; Rosenbach Company..... 1,050
- 422—Shakespeare, William. A Most Pleasant and Excellent Conceited Comedie, or Sir John Falstaffe, and the merry Wives of Windsor. London, Printed for Arthur Johnson, 1619; Rosenbach Company..... 3,200
- 423—Shakespeare, William. The most Excellent and lamentable Tragedies of Romeo and Juliet. London, Printed by R. Young for John Smethwicke, 1616; Rosenbach Company..... 2,800
- 424—Shakespeare, William. Poems: Written by Wil. Shakespeare, Gent. Printed by Thos. Cotes, London, 1640..... 3,700
- 433—Shelley, Percy Bysshe. Queen Mab. London: Printed and Published by W. Clark, 1821; Rosenbach Company..... 1,350
- 460—Stevenson, Robert Louis. First complete original autograph manuscript of "Moral Tales"—Comprising "Robin and Ben, and the Builders Doom." Davos Platz, 1882. First published in the Edinburgh Edition; Rosenbach Company..... 1,300
- 467—Stevenson, Robert Louis. To the Thompson Class Club. "From their Stammering Laureate"; Edgar H. Wells & Company..... 725
- 475—Stevenson, Robert Louis. Original autograph manuscript of an early draft of a portion of the famous "Strange Case of Dr. Jekyll and Mr. Hyde." Written in 1885. First published in 1886; Rosenbach Company..... 1,750
- 483—Stevenson, Robert Louis. First complete original autograph manuscript of the long poem "Ticonderoga," written in America late in 1887, and signed in full, "Robert Louis Stevenson"; Rosenbach Company..... 3,000
- 497—Stevenson, Robert Louis. Earliest original autograph manuscript of

- "David Balfour," afterwards entitled "Catriona," sequel to "Kidnapped." About 100,000 words. Written in 1892. First published in 1893. Entirely written in Stevenson's own hand; Rosenbach Company..... 6,350
- 509—Stevenson, Robert Louis. Original autograph manuscript of three early drafts of the opening chapter of "Weir of Hermiston." Written circa August, 1893. First published in 1896; George D. Smith Book Co., Inc..... 700
- 542—Stevenson, Robert Louis. Original autograph manuscript of "Monmouth: A Tragedy," an unpublished play in blank verse. Written in 1868; Rosenbach Company..... 1,950
- 545—Stevenson, Robert Louis. Complete original autograph manuscript of the early story "When the Devil Was Well." Written in 1874-5. Boston, 1921; Rosenbach Company..... 2,500
- 552—Stevenson, Robert Louis. Original autograph manuscripts of early drafts of Chapters I-IV of the unfinished novel "Heathcrae." Written circa 1893; Rosenbach Company..... 1,900
- 556—Stevenson, Robert Louis. Nine unpublished autograph letters, signed to his cousin Robert Alan Mowbray Stevenson, from April 17, 1898, August 6, 1879..... 1,800
- 571—Swift, Jonathan. Travels into several remote nations of the World. In four parts. London: Printed for Benj. Motte, at the Middle Temple-Gate in Fleet Street, MDCCXXVI; Rosenbach Company..... 4,200

LANE COLLECTION

The Anderson Galleries—The John Lane collection of original drawings by Aubrey Beardsley sold by order of Mrs. John Lane, London, were sold on November 22nd, bringing a grand total of \$30,875. Important items and their purchasers follow:

- 11—The Yellow Book. Volume IV. January 1895. Plate XIV. The Mysterious Rose Garden. Pen and ink; Scott & Fowles Co..... \$1,050
- 13—The Yellow Book. Volume V. April 1895. A nocturne of Chopin. Suppressed plate. Courtship under the Third Empire. Pen and ink and wash; Scott & Fowles Co..... 725
- 14—The Yellow Book. A lady in her library. Pen and ink; Scott & Fowles Co..... 925
- 16—From the Archives of the Yellow Book. La maitresse d'orchestre. Pen and ink; Scott & Fowles Co..... 975
- 18—Evilina. By Frances Burney. Pen and ink; George D. Smith Book Co..... 525
- 19—Poster for the Yellow Book. Circa 1893. Not used; George J. C. Grasberger, Inc..... 725
- 22—Keynote Series. Volume I. A lady, out walking. Pen and ink; George J. C. Grasberger, Inc..... 875
- 46—Eleven drawings to illustrate Oscar Wilde's "Salome"; Title-page, border design, The Woman in the Moon, The Peacock Skirt, The Black Cape, The Platonic Lament, The Eyes of Herod, The Stomach Dance, The Dancer's Reward, The Climax, Tail-piece, The Burial of Salome; Scott & Fowles Co..... 10,500
- 48—The Toilette of Salome; James W. Barney..... 1,200
- 50—Earl Lavender. By John Davidson. A flagellation; Scott & Fowles Co..... 650
- 51—Plays. By John Davidson. Vignette for title page. Masked Pierrot; Scott & Fowles Co..... 500
- 52—Venus and Tannhauser. Half-length portrait of Venus; Scott & Fowles Co..... 1,025
- 54—Pierrot's Library. End papers. Two drawings; Scott & Fowles Co..... 1,650

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PITTSBURGH

The Wunderly gallery has an exhibition of about half dozen old masters, chiefly England of the XVIIIth century. In the special gallery upstairs, Wunderly shows some three dozen delightful paintings by Eleanor Abrams of Butler.

The next exhibition at the gallery will be a collection of recent etchings by Lee Hankey, the deservedly-popular etcher of genres principally devoted to the study of mothers with their children. Another group of etchings that has attracted wide popular interest at the Wunderly gallery is the series of etchings representing New York during the three hundred years of its history.

The Gillespie Galleries also are showing a group of the difficult-to-obtain prints made by the late Joseph Pennell. Among the thirty are several from the Pittsburgh series.

Print amateurs will also find delight in the special exhibition of etchings at the Gillespie gallery which will present rare examples of Sir D. Y. Cameron and his Scotch colleague, James McBey. Whistler and his famous brother-in-law surgeon-etcher, Seymour Haden, and the Nordic master, Zorn.

A collection of 131 thumb box sketches at the Gillespie gallery represents a few examples of the summer work of local painters.

CHICAGO

The Roullier galleries open this week a representative showing of the prints and drawings of the modern French group, including such artists as Marie Laurencin, Hermine David, Helene Perdriat, Maillol, Foujita and Pruna. A retrospective exhibition of the work of Auguste Lepere, including his paintings and book illustrations, will be shown at the same time.

Paul Gaulois, who established the Painters and Sculptors' gallery of New York, has now opened a gallery at 104 East Oak street, where the work of a group of Chicago artists will be shown together with that of some of the New York painters. A special showing of the Chicago group opens today with the work of the following: Indiana Giberson, Gerald Frank, J. Hempstead, Anna Lee Stacey, John Stacey, Edgar Cameron, Clay Kelly, Ethel Spears, Frances Badger, Fred Biesel, Charles Biesel, Frances Strain, John Welsh, Tennessee Anderson, Gustaf Dalstrom, Mrs. H. Schnee, George Orloff, John W. Norton, George Mulligan and Joseph P. Birren.

Mrs. Signe Palmblad is exhibiting her paintings at "A Bit of Sweden," 1011 Rush street, from Nov. 14th to Dec. 19th.

The directors of the No-Jury Society of Artists, of which Rudolph Weisenborn is president, are holding an exhibition of their work at the Moulin Rouge cafe, 416 South Wabash avenue, during the month of November. Following it "one man" shows by the same group are being planned.



"THE BROKEN DAM"

By CHAS. P. GRUPPE

In the exhibition of the painter's work in the Fine Arts Museum, Houston, Texas opening on December 1

WORCESTER

The latest Bulletin of the Worcester Art Museum devotes its first pages to reproductions and an account of a chest, lately acquired, considered to be an important monument of Etruscan art. It is of terra cotta, a little under three feet long and about a foot and a half high. On the front and ends are reliefs of gladiators and angels, while the cover bears a finely modelled figure of a man whose sarcophagus the chest may have been.

It was discovered in 1858 in a tomb near the town of Chiusi by a landowner and has since passed through various hands and been enthusiastically described by archaeologists. It has been declared to be "worked with finest art and singular mastery"; while it was thought at one time to have belonged to the fifth century, B. C. "Of all the monuments in terra-cotta which have come from Etruscan tombs this seems to me to be one of the finest; placed in the Campana collection in Rome, it would shine as a jewel of the highest price."

A date of some one hundred and fifty years later than that originally ascribed to it is now given the sarcophagus. It was at one time in the Forman collection, later going to Northumberland where it seems to have been discovered in a neglected state by Raymond Henniker-Heaton, by whom it was purchased last year.

A painting of "Young Card Players," attributed to Mathieu Le Nain of the seventeenth century French school, brings forth in the Bulletin an interesting article on the three brothers Le Nain.

SPRINGFIELD

Light and color, such a flood of light and color as to envelop the visitor as soon as he steps inside the door are one's first impression of the eighth annual exhibition of the Springfield Art League which opened on Nov. 6th with a reception to the public in the City Library.

Showing the growth and progress that one might expect in an organization of broad aims and high standards, this latest exhibition evinces a higher level of general excellence than any of the preceding, excellent as they have been. The number of distinguished names, several academicians for instance, the list of nationally famous exhibitions where many of the pictures have been shown, as well as the fine work of artists better known in this part of the world make the catalog of this present show notable.—J. C. M.

PROVIDENCE

At the Tilden-Thurber gallery paintings by Miss Nancy Dyer, representing her work in Europe during the past summer, are on exhibition.

The first exhibition of the season at the Providence Art Club opened with an exhibition with the work of Gino Conti, who recently returned from his years of study in France. The collection will include a number of his important designs for mural decorations.

The Rhode Island School of Design announces the following special exhibitions: The Florence Koehler Collection of Applied Art, the gift of Mr. and Mrs. Henry D. Sharpe and Modern European Posters, the gift of Mr. and Mrs. Rowland Hazard. They will be shown from Nov. 11 to 30.

NEW ORLEANS

In addition to the painting by Leon Dabo, which was recently given to the Isaac Delgado Museum of Art by Henry Wellington Wack of New York City, that institution has received a valuable new loan in the bust of Charles Morgan, founder of the Morgan Steamship Line, which was received last week from Mrs. George Q. Whitney. It is a fine piece of marble, modeled with realism and extreme finish.

Visitors to the museum have the opportunity of seeing the Non-Jury Show of the Art Association of New Orleans. It is made up of 47 pictures in oils, water colors and pastels, by 27 artists, mostly local. It comprises portraits, figure paintings, landscapes and still-life, and several decorative designs in a variety of styles.

The current show will be followed by a large group of prints from California in December, and by other exhibitions later in the year.

SAN DIEGO

To the exhibition of paintings and lithographs by Bellows and Davies have been added "The Christ of the Wheel," the "Stag at Sharkey's" and other lithographs by Bellows.

Zurbaran's beautifully colored "Madonna, Christ, and St. John," recently received from Europe, is in the room with the "Philosopher" and the "Knight of Santiago" by Ribera.

In the collection of Italian, Flemish, Dutch, Spanish and English paintings, loaned by Mr. Axel Beskow, there has been placed a life-like portrait, splendidly drawn and modeled, of a Scotch or English artist by Gericault.

Among purchases by the Fine Arts Committee is that of "La Ferme sous les Arbes" from the recent showing of wood block prints by Monsieur R. A. Doboiss of Brussels, Belgium.

Plans are forward for the exhibitions in December of the Art Guild; of paintings by Ramon and Valentin de Zubiaurre; of fantastic illustrations by Joseph Paget Fredericks; and of costumes from the Renaissance to the Empire periods.

Two of the large galleries have been rearranged to hold the permanent collection of paintings, tapestries, bronzes, marbles, furniture, and other objects.

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NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Landscapes by Blanche Colett Wagner and Marion Boyd Allen, until November 30th.

Anderson Galleries, Park Avenue and 59th St.—Seventh exhibition of the Louis Comfort Tiffany Foundation. Exhibition of landscape paintings, by Morris Davidson, through November 27th. Exhibition of paintings by Bernard Boutet de Monvel, November 27th to December 30th.

Thomas Agnew & Sons, 125 East 57th Street—Exhibition of old Masters of the Venetian school, until December 31st.

Art Center, 65 E. 56th Street—Exhibition of Christmas cards and gifts by Art Alliance of America and New York Society of Craftsmen, December 1st to 24th. Work of Viennese children, taught by Professor Cizek.

Babcock Galleries, 19 E. 49th St.—Exhibition of paintings by Sol Wilson, until November 27th. Exhibition of cabinet paintings, during December.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, 489 Park Avenue—Paintings by old masters.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—International Exhibition of modern art by the Société Anonyme, until January 2nd.

Butler Galleries, 116 E. 57th St.—Exhibition of contemporary etchings, through November, by Lee Hankey, Walcot, Bijot, Blamfield, brouet, Howarth, through November.

The Century Association, 7 West 43rd St.—Exhibition of portraits by early American artists, until November 28th.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern artists, including Dickinson, Deane, Kunyoshe, Sheeler, Spencer and Driggs.

Dudensing Galleries, 45 West 44th St.—Exhibition of paintings by Xander Warshansky, until December 11th.

F. Valentine Dudensing, 43 East 57th Street—Exhibition of modern art. Exhibition by Louis Eilshemius, until December 4th.

Durand-Ruel Galleries, 12 East 57th St.—Paintings and portraits by Robert Vonnach, until November 30th. Exhibition of paintings and watercolors by Henry Theodore Leggett, December 2nd until December 16th.

Ehrich Galleries, 37 E. 57th St.—Comparative portrait exhibition, until December 4th.

Ferargi Galleries, 37 E. 57th St.—Exhibition of sculpture by Max Kalis, water colors and woodcuts by René Cheruy and silhouettes by Baroness Maydelle.

Farron Galleries, 25 West 51st St.—Exhibition of paintings by Sir Joshua Reynolds, until December 4th.

Gainsborough Galleries, 222 Central Park South—Exhibition of landscapes and portraits by Edmund Greacen and George Pearce Ennis, until November 30th.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of New Society of Artists, until December 4th.

H. Harlow & Co., 712 Fifth Ave.—Exhibition of paintings by Charles R. Patterson, until December 4th. Exhibition of dog etchings by Marguerite Kirmsey.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of Italian and Flemish primitives, English, Dutch portraits.

Hispanic Society, 156th St., Broadway—Exhibition of paintings of the provinces of Spain, by Sorolla.

Holt Gallery, 630 Lexington Ave.—Exhibition by American artists. Exhibition of oil paintings by Cora Brooks and Helen K. McCarthy.

Intimate Gallery, Park Avenue and 59th St.—Exhibition of paintings by Marin, until January 15th.

Edouard Jonas Galleries, 9 East 56th St.—Exhibition of the Ernest Cognacq collection, until December 11th.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth Century Flemish and Dutch paintings.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of drawings and etchings by Charles Cain, until December.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of the works of Joseph Pennell, until December 31st.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, special exhibition of French and Flemish primitives, during December.

Kleykamp Galleries, 3-5 E. 54th St.—Exhibition of potteries of the Han, Wei and T'ang dynasties recently excavated in Southern China, through December.

Knoedler Galleries, 14 E. 57th St.—XVIIIth century England, town and country. Masterpieces of graphic art, illustrating and supplementing famous prints, by Frank Weitenkamp, until November 27th. Exhibition of paintings of "Childhood in Art," November 29th to December 15th, McEly etchings, November 29th to December 11th.

Kraushaar Galleries, 680 Fifth Ave.—An exhibition of etchings by John Sloan, until November 27th. Watercolors of American painters, December 4th until December 25th.

John Levy Galleries, 559 Fifth Ave.—Paintings by old masters.

Lewis and Simmons, Heckacher Bldg., 780 Fifth Ave.—Old masters and art objects.

The Little Gallery, 29 West 56th Street.—Exhibition of hand wrought silver.

Macbeth Galleries, 15 E. 57th St.—Exhibition of paintings by Ernest Haskell, until November 20th. Landscapes by Jay Connaway and West Indian subjects by Rachel Hartley, until December 6th.

Metropolitan Galleries, 578 Madison Ave.—Exhibition of American, English and Dutch paintings.

Metropolitan Museum of Art, Fifth Avenue—Joseph Pennell Memorial. Exhibition in galleries K37-40, through January 2nd, 1927.

H. Michaelyan, Inc., 2 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 105 W. 57th St.—Color drawings and lithographs by Guy Wiggins, marine paintings by Armin Hansen until November 27th. Watercolors by Frank W. Benson and silverpoint portrait drawings by Ercole Cartolito, November 29th until December 18th.

Montross Galleries, 26 E. 56th St.—Exhibition of paintings by Robert Hallowell, until December 11th.

New Gallery, 600 Madison Ave.—Exhibition of paintings by Edward Bruce, November 30th, until December 14th.

New York Public Library, 121 E. 58th St.—Exhibition by Charles Sarka, water colors of Egypt.

Our Gallery, 113 W. 13th St.—Exhibition of contemporary modern art.

Pratt Institute, 205 Ryerson St., Brooklyn—Exhibition of landscape paintings by Gustav Cimiotti, until December 2nd.

Ralston Galleries, 730 Fifth Ave.—Exhibition of private collection of Richard Vitolo of old masters, until January 1st.

Rehn Galleries, 693 Fifth Ave.—Exhibition of paintings by George Luks, through November.

Reinhardt Galleries—Paintings by old and modern masters. Exhibition of modern French painters, including Cézanne, Matisse, Utrillo, Laurencin and others, until December 15th.

Schwartz Galleries, 517 Madison Ave.—Exhibition of old and modern etchings through November.

School of Design and Liberal Arts, 212 W. 59th St.—Exhibition of Persian and Japanese prints and textiles, through November.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st St.—Exhibition of Gothic art, XVIIth, XVIIIth and XIXth century paintings and XVIIIth century French furniture.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings by Chardin through November.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of paintings by Gordon Grant, until December 4th.

Weyhe Galleries, 704 Lexington Ave.—Exhibition of lithographs of the theater by Eugene Fitch, until December 4th.

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